HALLOWEEN

Written by

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SUPERIMPOSE:

SMITH'S GROVE, ILLINOIS
OCTOBER 30

EXT. SMITH'S GROVE STATE HOSPITAL. DAY *

A cold brick building. Isolated. Surrounded on all sides by * barbed-wire fencing. *

A RENTAL CAR pulls up to the SECURITY GATE. A SECURITY GUARD * checks the credentials of the driver. The Guard nods to the * GUARD BOOTH. The GATE OPENS. The rental car drives through. *

INT. SECURITY STATION. SMITH'S GROVE STATE HOSPITAL. DAY.

CLOSE ON: A HAND holding a MICROPHONE. The hand cranes the * mike around the to pick up sounds of maniacal laughter * echoing from the corridor. *

INSERTS of the corresponding inspiration of these sounds.

REVEAL: DANA HAINES (30's), activating a TAPE RECORDER. She's with AARON JOSEPH-KOREY (40); both scholarly, British. Aaron signs some documents at a CHECK-IN DESK. They look to each other. Aaron speaks into her microphone.

DANA
Check, check.

AARON
Testing, testing. One, two, three.

Among the SECURITY GUARDS, a NURSE works behind the security desk of what looks to be a minimum security institution. The nurse places a needle on a record player. A joyous song from a 1930's musical plays.

Aaron looks through the security window and sees a DOCTOR writing something down and speaking to a PATIENT and a guard, KUNEMAN. His ballpoint pen runs out of ink. He shakes it, discards it and then reaches into his lab coat pocket for a more elegant pen to complete his prescription and signature. He glances through the glass at his visitors.

Dana raises her mic to the door. WE HEAR SOUNDS through warped distortion. THEN: A loud BUZZER snaps us back to * reality as a ward activates the door lock.

CLOSE ON: The mechanics of the security locks, bars, etc.

A GREEN LIGHT FLASHES as the door opens and DR. RANBIR SARTAIN appears. A psychiatrist with a thick accent. *

DR. SARTAIN
Good afternoon. I'm Dr. Ranbir Sartain.

DANA
Thank you for taking the time to meet with us. We were hoping to have this chance before he is transferred to the new facility. Glass Hill is far less accommodating. *

DR. SARTAIN
Glass Hill is the pit of hell. Underfunded and short staffed. For years he has been kept here to be studied. I suppose the state has lost interest in discovering anything further. *

AARON
Well... That's why we're here.

DANA
Do you mind if I record this?

DR. SARTAIN
(a smile)
Why not?

INT. HALLWAY. SMITH'S GROVE STATE HOSPITAL. DAY.

A loud BUZZER as the door shuts. Sartain escorts Aaron and Dana down a hall. Disturbed faces of PATIENTS pass. Many behind bars, others with CLINICAL ESCORTS. Dana records Sartain as they walk.

DANA
How long have you been working with him?

DR. SARTAIN
I've examined every case file written on him. I was a scholar of Dr. Loomis before he passed away. Then I lobbied the University of Illinois to be assign to Michael myself. *

DANA
Any progress?

DR. SARTAIN
He has been seen by over 50 clinical psychiatrists. And with each, many different opinions. Loomis reasoned that he was nothing more than pure evil.

DANA
Any you agree with this diagnosis?

DR. SARTAIN
Evil is not a diagnosis. Under my care, we implemented a holistic form of therapy. Since that time, his tendency for violence has essentially been erased.

AARON
His response to your specific treatment has been effective?

DR. SARTAIN
We left two kitty cats in his cell overnight and both remained unharmed.
(a smile)
I hate to disappoint you.

Aaron stop walking.

AARON
So you're telling us that there is no similarity between the murderous maniac that made newspaper headlines in 1978 and the amenable patient of this institution? *

Sartain laughs.

DR. SARTAIN
Michael Myers is an evolving, aging creature like we all are. And although we have worked very closely with him, these halls display the limitations of my analysis. Loomis saw Michael as a * beast in the wild. He witnessed human behavior at its most primal, while the rest of us only have the opportunity of observation in captivity.

Sartain uses a key to open a heavy door that leads into...

EXT. COURTYARD. SMITH'S GROVE STATE HOSPITAL. DAY.

Sartain walks them into an outside courtyard. A few DISFIGURED or DISABLED RESIDENTS roam about. *

DR. SARTAIN
Our patients get fresh air and sunshine, a view, proper exercise, a healthy diet. It pains me to see * him transferred to a less than * desirable' facility.
(pointing)
There he is. He can speak. He just chooses not to.

Aaron and Dana look. WE FIND THE SHAPE OF A MAN sixty feet away standing shackled to the ground in the middle of the concrete yard. A YELLOW PAINTED SQUARE creates a twenty foot frame around him. Tall, strong, aged, dressed in white.

TWO SECURITY OFFICERS stand watch. SIX OTHER PATIENTS stand scattered through the yard.

AARON
I'd love to stand near him and get a sense of his awareness... Or lack of awareness.

DR. SARTAIN
Make no mistake. He is aware. He was watching you as you arrived. When he's not out here in the courtyard, he walks from this window to that window, to the other. Observing things.

Aaron and Dana look curiously to each other.

DR. SARTAIN (CONT'D)
(to Aaron)
And perhaps you'd like to tie your left shoelace. Mr Tovoli, the gentleman with the umbrella, has a fixation for such things. Underestimate no one.

A patient holding AN UMBRELLA in the sunshine bites a fingernail and smiles at them. Embarrassed, Aaron bends down to tie his clean white sneaker.

DR. SARTAIN (CONT'D)
Step up to the yellow line. No further. Do not pass the line under any circumstance.

Sartain looks to the security guards for reassurance and then walks Aaron and Dana to the yellow line on the concrete.

The Shape stands with his back to them. Sartain calls out:

DR. SARTAIN (CONT'D)
Michael. I have some people who would like to meet you.

Aaron clears his throat.

AARON
Michael. My name be Aaron. I've followed your case for years, and I still know very little about you. I want to know more about that night. *
About those involved.

The Shape is motionless.

AARON (CONT'D)
Do you think of them? Feel guilt about their fate?

Nothing.

Aaron looks back to Dana with a shrug. She hesitantly steps * forward to join her partner.

AARON (CONT'D)
Do you remember Laurie Strode?

The Shape stretches his fingers and then rests his hand at his side. Sartain notices.

AARON (CONT'D)
Does she remind you of your sister, Michael? Is that why you chose her?

The Shape half turns, as if he's going to respond... but then doesn't.

Aaron looks back to Sartain. He nods to Aaron to go ahead. Aaron looks to Dana. She unzips her bag. *

AARON (CONT'D)
I borrowed something from a friend at the Attorney General's office. Something I'd like you to see.

Aaron's hand goes inside Dana's shoulder bag and pulls out a portion of a WHITE HALLOWEEN MASK. Familiar.

Sartain looks to see this exchange. Aaron holds the mask out before him. The Shape makes no movement. The other patients become restless. Pacing madly. Dana looks around, concerned. Aaron doesn't lower the mask. *

AARON (CONT'D)
You recognize this, don't you, Michael? How does it make you feel? Say something.

A few of the patients start screaming. Testing their restraints like rabid animals.

Dana looks to Sartain. He is concerned.

More patients join in, stomping and screaming, getting louder and louder.

Aaron shouts back to The Shape. *

AARON (CONT'D)
Say SOMETHING!

The courtyard has been worked into a frenzied chorus of madness, but The Shape remains still.

MAIN TITLE SEQUENCE:

HALLOWEEN

INT. CLOSET. NELSON HOUSE. EARLY MORNING.

CAMERA inside a closet with thin wooden slats. A beautiful girl, ALLYSON NELSON (17), appears as the door opens. Her face has a soft innocent quality. Eyes are bright and alive.

She pulls the closet light switch string. The LIGHT BULB flickers but doesn't turn on. She pulls the switch again; nothing.

She rummage through the shirts and picks out a workout jacket, closing the closet door behind her.

INT. ALLYSON'S BEDROOM. NELSON HOUSE. MORNING.

Allyson makes her bed. The decor of her room is that of a young woman with artifacts of childhood lingering.

EXT. NEIGHBORHOOD. SUNRISE.

Allyson goes for a jog. *

EXT. BEND IN ROAD. NEIGHBORHOOD. MORNING.

Allyson jogs past a chain link fence in front of a house. A DOG BARKS ferociously. A little startled, she takes a deep breath and continues down the street. *

EXT. COMMUNITY GARDEN. MORNING.

Allyson jogs by a residential community garden. Flowers, vegetables, etc. Much of it dead. A BANGLADESHI WOMAN wraps a plant to protect it from the weather of the off season.

INT. KITCHEN. NELSON HOUSE. MORNING.

RAY NELSON, 45, opens up a kitchen cabinet and sets a mouse trap with peanut butter.

RAY
You see this? I switched from marshmallow fluff to peanut butter. We'll see if the little devil snatches it.

SHANAH NELSON, 38, makes breakfast. She lives life. The beauty and heart behind her eyes is hidden. *

Allyson enters trying to fix a broken zipper on her school bag. The traffic plays on a radio with lighthearted DISC JOCKEYS. Competing with that, a television is on with an INFOMERCIAL.

SHANAH
I rescheduled my last session, so I'll be able to make it tonight.

ALLYSON
You didn't have to do that. It's not that big of a deal. *

RAY
Of course it is. You got into National Honor Society. It's a very big deal.
(beat)
I was top of my shop class, made ashtrays and birdhouses.

Ray loads up another mouse trap.

SHANAH
And I'm looking forward to meeting Cameron.

RAY
I know his father Lonnie and his uncle James. The entire Elam family has a... reputation. *

SHANAH
(shoots a look)
Ray, c'mon.

RAY
What?! You know about his situation, right? It's a relevant factor. The whole household is--

The mouse trap snaps in Ray's hand, smashing his finger. Ray jumps, startled. His finger bleeds. *

RAY (CONT'D)
Goddamn it!

ALLYSON
(laughing)
That's not fair, dad. Cameron isn't like that. He's a nice guy *

Ray walks to the sink to wash his finger.

RAY
I'm not saying he's not nice. It's just- You're too smart to go out with troublemakers and dip shits.

ALLYSON
You're right.
(beat)
Did you guys invite Grandmother like you said you would?

Shanah looks to Ray. They make eyes.

SHANAH
I did. Talked to her yesterday. She's not going to be able to make it.

Allyson zips up her back-pack and give her mom a look.

ALLYSON
Really?

Ray kisses his hurt finger and gives Shanah a nervous look.

SHANAH
She's agoraphobic. In serious need of cognitive... Um... behavioral-

A buzzer RINGS.

ALLYSON
Vicky's here. I gotta go.

Ray turns off the sink and stare awkwardly at his wife.

EXT. NEIGHBORHOOD. MORNING. *

CLOSE on a JACK-O-LANTERN.

DAVE (17) takes a hit off a joint and blows smoke through the top. It billows through the eyes. Dave get a coughing fit and hustles to keep up with his friends.

VICKY (17) walks in front of him. She's an outspoken intellectual. Doesn't take any shit. Allyson walk with them.

ALLYSON
My mom is a liar. She told me she invited my Grandmother tonight but she didn't.

VICKY
How do you know?

ALLYSON
She never even called her.

DAVE
That's bullshit.

VICKY
What's your mom's deal? Why would she say that?

ALLYSON
She just tries to keep me away from her. Says she turns into a nutcase this time of year. *

VICKY
Your grandmother is Laurie Strode. If I were her I wouldn't celebrate either. I'd put up a Christmas tree instead. Just skip over all the spooky Halloween shit, right? * *

DAVE
(stoned rambling)
Jumping to Thanksgiving would make sense. Puritans, cornucopias, plagues, starvations, slaughtering the Indians. That stuff isn't creepy at all.

VICKY
Does she ever talk around it?

ALLYSON
Pretty much all she talks about. It defines her life. She's been in shock ever since. You should see her house.

VICKY
Freaky.

DAVE
Wasn't it her brother that killed those baby-sitters? *

ALLYSON
No. I think people made up the bit about them being related because it made them feel better. Like it couldn't happen to anyone.

VICKY
To have a bunch of your friends get slaughtered by some random crazy person... how awful. * *

DAVE
Is it though? I just feel like the universe has way worse shit now. One dude just kills a few people, I don't know. *

VICKY
Her grandmother is a bad ass and was almost fucking murdered, Dave!

DAVE
And she escaped! And he was caught! He's like super incarcerated right now. It's not like the worst thing that has happened to a person. By today's standards.

Vikcy stops and turns.

VICKY
Shut up, Dave. Stop talking.

DAVE
I'm sorry. I sensed myself going on a rant and didn't know how to eject. Sorry.

He sees another jack-o-lantern in front of a house.

DAVE (CONT'D)
Cool if I explode this pumpkinhead?

VICKY
Yes, please.

Allyson takes the top off.

ALLYSON
Go for it.

Dave lights A firecracker, stuffs it into the jack-o-lantern and plants it on the sidewalk. It starts to sizzle.

DAVE
Wooooo! happy Halloween!

It EXPLODES as they run away.

EXT. MAKE-SHIFT SHOOTING RANGE. LAURIE'S PROPERTY. DAY.

GROUPED SHOTS strike WITH PRECISION in THE HEART OF A TARGET.

Holding a smoking gun, years of anxiety cut through a beautiful face. The dark circles under the eyes show a life filled with lidless nights. This is LAURIE STRODE (57), for better or worse.

She's surrounded by wilderness except for the sack with barrels and targets and department store mannequins.

She sets the gun down, pulls a bottle of pills out of her pocket and taps one into her mug of coffee. She drinks, wipes her mouth, picks up a different gun. A high power semi-automatic weapon. *

She fires at the staged mannequins. Their heads and bodies erupt into shrapnel.

EXT. FARM HOUSE. LAURIE'S PROPERTY. DAY.

Laurie drives an ATV. It rolls to the farm house with a flat tire. She comes to a stop to examine the issue.

We notice that the downstairs windows have bars covering up the glass for security. Wind chimes give a tranquil feel to the fortified compound. *

INT. FARM HOUSE. LIVING ROOM. DAY

A SERIES OF SHOTS: Laurie disassembles and cleans her firearms like a pro. She wears a tank top that reveals a scar across her shoulder.

EXT. COUNTRY ROAD. DAY

A rental car drives down a road through an isolated forest and pulls up to a gate.

I./E. RENTAL CAR. DAY

Aaron speaks into a recorder as he drives. Dana holds a map.

DANA
What is it we're after?

AARON
To see the animal inside its environment. I fear there has been no rehabilitation. In this case it seems one monster created another. A victim locks herself away. Imprisoned by her own fear. Our goal is to get them in a room together. Can we find a form of rehabilitation if she faces him again?

DANA
Here we are.

Aaron and Dana stop the car and look to an intercom next to an overflowing mail box.

DANA (CONT'D)
You might want this.

She holds out an envelope of cash.

AARON
Journalists don't pay for interviews, Dana. This is her fifteen minutes of fame. There are two people in this world that care about her and they're both in this car.

DANA
(noting her file)
She's financially unstable. Had every job you can think of for the last forty years from catering to cosmetology. Currently unemployed.

INT. LAURIE'S HOUSE. DAY.

Dirty dishes are overflowing in the kitchen. The rest of her home isn't much better. Books and supplies stacked every where.

Laurie cleans a Smith and Wesson revolver. She opens the cylinder and see a SINGLE fastball inside. She takes out the bullet and considers it. She puts it back and spins the cylinder. Engaged. She cocks the hammer. *

A BUZZ startles her. Laurie eyeballs four black and white security camera monitors. She looks to the arrival of her uninvited guests.

EXT. GATE ENTRANCE. LAURIE'S PROPERTY. DAY

A SPEAKER hisses to life.

LAURIE (O.S.)
Can I help you?

Aaron struggles to reach the "press to speak" button. It's too far so he opens his door just a bit.

AARON
Yes. We're looking for Laurie Strode.

LAURIE (O.S.)
Who?

AARON
My name is Aaron Joseph Korey and- Um... We're working on a um... on a podcast.

LAURIE (O.S.)
Good for you.

DANA
(leaning over)
We're investigative journalists.

AARON
If you have a moment. We've travelled a long way to speak with you.

No response.

AARON (CONT'D)
We'll pay you for your time.

Still nothing. Dana hands Aaron AN ORANGE ENVELOPE.

DANA
How does three thousand dollars sound?

After a pause, the gate buzzes open. Dana gives Aaron a look as they drive through the gate.

INT. LAURIE'S HOUSE. DAY.

Laurie, Aaron and Dana are seated. Dana presses record on her recording device.

DANA
You've lived here since 1985.

LAURIE
Sounds about right.

DANA
(looks around)
Do you feel isolated?

LAURIE
I don't.

AARON
You tell yourself that you're protecting your family. That if he come for you again you've distanced yourself from everyone that you love.

Laurie doesn't respond. An awkward moment. Dana nods at Aaron * and steps in.

DANA
Aaron and I have made several award winning public radio exposes. Our last project shed fresh light on a murder case from twenty years ago. We like to re-examine incidents with an unbiased lens. When people are willing to face a thing in a different light over time, new truths can sometimes emerge. I believe there is a lot to learn from the horror you experienced.

LAURIE
There's nothing to re-examine. Nothing to learn from something that happened forty years ago.

AARON
So is he real?

LAURIE
Who?

AARON
The Boogeyman. I've read you quoated-

LAURIE
You don't believe in The Boogeyman?

AARON
I believe in Michael Myers, a deranged serial killer. But The Boogeyman?

LAURIE
Well, you should.

AARON
We have archival recordings of Dr. Loomis from after that horrific night.

AARON (CONT'D)
His intellect was overcome with abstract and apocalyptic observations.

LAURIE
He just wanted Michael dead and no one would listen.

DANA
Michael Myers is a human being that killed his sister when he was six years old. And then he came after you... We want to know why. We want a glimpse inside his mind. That's why your story be important. *

LAURIE
My story?

AARON
Two failed marriages. A rocky family relationship with your daughter and granddaughter. Among other issues...

DANA
Aaron!

Aaron nods to a few empty pill bottles strewn about.

LAURIE
It's interesting that Michael killed five people and he's a human being. I'm twice divorced and I'm a basket case. *

AARON
(hesitantly)
My apologies.

Laurie gets up and scavenges aimlessly.

LAURIE
I have nothing but vague, very blemished memories of that night. The insight you're here for does not exist.

Aaron nods.

AARON
They're transferring him.

LAURIE
I know. Tomorrow.

DANA
He'll be locked away till the end of his days.

LAURIE
That's the idea.

AARON
Do you surrender any efforts of rehabilitation?

LAURIE
-Because everyone knows 40 years is when you typically turn the corner.

Dana switches gears.

DANA
Let's talk about when the state came to take your daughter away. She was twelve years old. They said you were unfit mother. How long until you regained custody?

LAURIE
I didn't. But I bet you know that.

Laurie looks out the front door window to the outside. * Getting lost in it.

AARON
Mrs Strode. We want you to sit down with him. Sit with Michael in a safe environment. He won't talk to anybody... But he might speak to you. Finally you can get the chance to say what you've always wanted to say to him. Come with us. Let us * help you free yourself.

LAURIE
Time's up. I'll accept my payment.

Aaron pull the orange envelope out. He take it to her. She counts it, then opens the front door and looks to the trees.

LAURIE (CONT'D)
With your journalistic insights, I'm sure you'll be able to find your way out.

We dawdle on Laurie in a moment of contemplation.

INT. HALLWAY. HIGH SCHOOL. MORNING.

THE BELL RINGS. Allyson closes her locker with a handful of books and turns to be startled by a figure standing behind her. We reveal CAMERON ELAM (17). *

CAMERON
(disguised voice)
Gottcha!

Allyson drops her books.

ALLYSON
Cameron. Jesus.

Cameron helps her pick up her books.

CAMERON
I got you, babe. Do you have everything for your costume tomorrow night? Bonnie and Clyde must roll as one. *

ALLYSON
I'm just thinking about tonight.

CAMERON
Tonight? Come on. I thought you were joking when you said your parents were old fashioned.

ALLYSON
Be nice. It'll be nice. I just want you to meet them. I'm more old fashioned than they are. Just don't make them like you too much. I like to keep them on edge.

She grin and gives him a kiss. CLOSE ON THE KISS.

OSCAR (O.S.)
Slow down, Smoochy. Give me a slice. *

Cameron and Allyson pull apart to reveal OSCAR (17) a fast-talking slime ball with charm. He gives them each a kiss on the cheek. *

CAMERON
Dude, you got your chapped lip crusties all over me, man.

OSCAR
You have everything for your costume tomorrow night? Tango and Cash must roll as one. *

Oscar puts on Chap Stick.

CAMERON
Um...

OSCAR
What? You said we were going as Sly and Kurt, bro. You said we were doing this Halloween dance thing. What's up? You're ditching me now? *

Oscar gets Cameron in a headlock and drives him into the wall. Allyson rolls her eyes. * *

ALLYSON
I'll see you lovebirds later.
(to Cameron)
And I well see <u>you</u> tonight.

She walks off shaking her head with a smile. A girl, KIM, gives her a funny look from across the hall. *

INT. COMMUNITY CENTER. DAY.

CLOSE ON Shanah. She leads a discussion for A GROUP OF AT RISK CHILDREN (ages 7-10) that sit with their heads on a table in a counseling session. Each have HOME MADE puppets that speak their emotions. One kid tries to untangle a YO-YO. *

CHILD #1
I'm Bradley and I get angry at the rain.

CHILD #2
When my brother comes home from school I get scared cuz he brings the guys to fight and throw people through walls.

Child #3 puts her marionette down and raises her head.

CHILD #3
If you run away from home then you have no one to hurt you.

SHANAH
We need to look at those who love us for protection and comfort but listen to our feelings. We all have lived through difficult situations and are confronted with bad people from time to time, but by using our voice we can overcome our problems. *

EXT. COMMUNITY CENTER. DAY.

It's a facility in a run-down neighborhood. MIDDLE AGE COMMUNITY MEMBERS play basketball as kids from Shanah's therapy load onto a VAN ushered away by her assistant. *

Laurie pulls up in her small pick-up truck.

INT. COMMUNITY CENTER. DAY.

Shanah stands in her office watching a CHATTERING TOOTH TOY on her desk as she packs up her files. *

LAURIE (O.S.)
Shanah. I need to talk to you.

Shanah takes a final sip off coffee and glances up. Not expecting to see Laurie.

SHANAH
Well hello mother. New glasses?

LAURIE
Allyson reached out to me-

SHANAH
I specifically told you you're not to have any communication with her.

LAURIE
I can't control who calls me. She's her own person and she's making her own decisions.

SHANAH
What did she reach out to you about?

LAURIE
Joining you tonight. *

SHANAH
Interesting. I guess she hasn't picked up on the fact that you... raised me.

LAURIE
I raised you the way I did for your own protection and you're telling me I ruined your life?
(beat)
As a mental health care professional, I would hope you could empathize in some way.

Shanah leaves her office with an empty coffee mug.

SHANAH (O.S.)
I've heard this before.

Laurie sinks.

INT. COMMUNITY CENTER. OFFICE KITCHEN. CONTINUOUS.

Shanah puts her mug in the dishwasher.

Laurie appears, holding the yo-yo the kid was trying to untangle. She untangles it to deflect herself from the issues. *

LAURIE
Michael Myers is leaving Smith Grove. I've spent years petitioning for his transfer. He'll spend the rest of his life at a prison in Colorado. I'm going to do what I can to put my past behind me. It's been forty years. I just wanted to come here today and tell you that.

She takes a moment in attempt to connect.

SHANAH
I'm happy that you're ready to put your past behind you, but I've got to figure out if I can put our past behind me.

Laurie turns to leave. Shanah switch gears.

SHANAH (CONT'D)
Mom, wait.
(beat)

SHANAH (CONT'D)
Allyson is being rewarded at school tonight and then we're going to have a family dinner after. It's important to her. She wants you to come. So...
(beat)
I think you should come. *

The two strong woman stand in hopeful silence.

INT. MOTEL ROOM. NIGHT.

Aaron and Dana sit in their motel room going over Dr. Loomis' files. They have research articles, essays, forensic exhibits, photos of Laurie and her family, etc.

Aaron hits play on a TAPE RECORDER. The recording is old and wobbly-- muffled.

STATE DOCTOR
(recording)
... Dr. Samuel Loomis, January 1979. Do you wish to give a statement regarding your former patient Michael Myers?

DR. LOOMIS
(recording)
My suggestion is termination.

INTERCUT WITH...

INT. CELL. SMITH'S GROVE STATE HOSPITAL. NIGHT

A door opens and a slit of light reveals THE SHAPE standing with his back to us, facing the wall. *

Kuneman enters. He's with a young guard, HASKELL.

KUNEMAN
A-2201. Myers, Michael.

DR. LOOMIS
(recording)
A shot of sodium thiopental would render him unconscious. *

INT. HALLWAY. SMITH'S GROVE STATE HOSPITAL. DAY.

The Shape's feet shuffle down the hall. The other patients in line facing the wall CHATTER in their clinical attire.

HASKELL
Stand up! Hands up! Shut up!

DR. LOOMIS
(recording)
Then a shot of potassium chloride to stop his heart. He would go quietly, without incident.

HASKELL
Hands on the wall!

Kuneman reads more names from a check-list:

KUNEMAN
A-2209 Aaron White... A-2217 Anthony Murphy. A-2243-Jeffrey Neundorf.

A LOUD BUZZER sounds.

EXT. LOADING AREA. SMITH'S GROVE STATE HOSPITAL. NIGHT

Kuneman and Haskell walk the line of 12 patients outside, including a wild-eyed man, LYNCH, walking behind The Shape.

DR. LOOMIS
(recording)
I'll be with him to make sure his life is ended. My ear on his chest to hear for myself that his vitals no longer function. At that point with the help of a coroner we will extract the brain for our studies and then incinerate the body. *

The line of patients walk to a SECURE TRANSPORT BUS where AN ARMED DRIVER checks his own list. The patients load on the bus.

Doctor Sartain walks up just as The Shape steps up in line.

DR. SARTAIN
Don't worry, Michael. I'll be by your side.

INT. TRANSPORT BUS. CONTINUOUS.

ANGLE ON A REARVIEW MIRROR as Sartain enters by the Armed Driver sitting at the wheel.

Sartain takes notes with his elegant pen and looks down the aisle at the TWELVE PATIENTS in their seats.

The Shape sits in a middle seat.

DR. LOOMIS
(recording)
It needs to die. It wants to die!

Sartain sits in the seat behind the driver and observes Haskell and Kuneman securing shackles.

HASKELL
A-7367 secure. All clear.

Kuneman walks to Sartain up front. He shuts the metal barricade that separates the patients from the guards.

KUNEMAN
Still not sure why you're here.

DR. SARTAIN
Michael Myers is my patient until he is in somebody else's care. I'm seeing my duty through till the end.

As Haskell secures Lynch, Lynch starts SCREAMING. Haskell hits him in the gut, and settles him back in the seat.

KUNEMAN
Buckle up, Dr. Sartain.

DR. LOOMIS
(recording)
There's nothing to be won from keeping evil alive and gestating.

Kuneman signals the driver. Sartain flick his pen and watches The Shape gaze out the window as the bus departs.

EXT. SMITH'S GROVE STATE HOSPITAL. CONTINUOUS.

As the bus drives out the front gate, we REVEAL: Laurie sitting in her car outside the facility. She watches The Shape be driven out.

DR. LOOMIS
(recording)
Destruction is the only solution for Michael. A quiet death before it kills again...

As the bus disappears, Laurie has a moment to herself. She pulls a bottle of pills out from her purse and takes one. *

LAURIE
Put the Boogeyman to bed now, will you Kiddo?

She holds her head and watches the security gate close, struggling with the complexity of the moment.

INT. MALL/ITALIAN RESTAURANT. NIGHT.

Shanah, Allyson, Ray, and Cameron sit in a booth at an Italian joint. Allyson's honor award sits on the table. * *

ALLYSON
You said she was going to come. *

SHANAH
She said she would. She came to my office. We had a nice talk.

ALLYSON
Did you really have a talk?

SHANAH
I'm being honest with you. We all have to be truthful from now on no matter how much it might hurt us.

RAY
Allyson's grandmother has had some struggles, Cameron. *

CAMERON
We have a lot of addiction in family too. A lot of troubled individuals.

SHANAH
Can't we have a nice dinner now?

Ray nods and looks at Cameron who sympathizes.

RAY
Cameron, do you know I went to school with your father? He used to sell me Peyote.

ALLYSON
Dad!

RAY
It's true. I learned a lot about myself.

CAMERON
He, um... He's weird.

SHANAH
Come on Ray, that's like a massive over-share for our new friend.
(changing the subject)
Do you have any special All Hallow's Eve plans?

Allyson looks to Cameron.

SHANAH (CONT'D)
Why don't you and Cameron have a little fun tomorrow night. I hear there's a thing at school. What is it, a dance or something? *

Shanah and Ray smile knowingly.

SHANAH (CONT'D)
Moms talk too.

Everyone is happy for a moment.

LAURIE (O.S.)
There you guys are.

Laurie walks up. She's a little buzzed, twitchy, sniffling.

SHANAH
Mom?

ALLYSON
Hey! I didn't think you were coming.

Laurie looks to Allyson and winks.

LAURIE
Wrapped up later than expected.

Laurie looks to Cameron.

LAURIE (CONT'D)
And you must be the new heart throb. What's your name?

Laurie holds out her hand. Cameron shakes it.

CAMERON
Cameron Elam. Nice to meet you.

LAURIE
He's got a firm handshake. Not wet and clammy like Ray's.

RAY
Wonderful to see you, Laurie. We're casually getting to know Cameron here and we're having a nice little celebration in honor of Ally-

LAURIE
We've all got something to celebrate tonight, don't we? How was the ceremony? *

SHANAH
It was very nice. Want to have a seat, Mom?

Laurie notices Allyson's honor award and picks it up. *

SHANAH (CONT'D)
(discreet)
What are you on?

ALLYSON
Mom!

Laurie grabs a chair and pulls it up next to their table.

LAURIE
I'm used to it. I'm a bad mom when I don't show up and a bad mom when I do.

SHANAH
Stop it. Reset. Let's start over.

LAURIE
Yes. I agree. Where's the waiter so I can get a drink? I mean if I look the part... Right?
(loudly)
Hello? Waiter? Drinks? Does ANYBODY work here?!

SHANAH
Stop it. We were just about to get the check actually.

ALLYSON
No we weren't.

LAURIE
I'm sure Cameron could use a stiff one.

She looks at him. He looks nervous.

LAURIE (CONT'D)
Ray been throwing you the 3rd degree about your family? Have you slept with my granddaughter yet, son?

Cameron is speechless.

SHANAH
Mom!

RAY
That's enough!

LAURIE
Jesus, I'm just kidding. Anyway, where is this waiter??

Laurie stands to get service just as the waiter is walking past with a TRAY OF FOOD. Laurie's head lifts right into the tray sending glasses and plates SHATTERING LOUDLY. * * *

Everyone in the restaurant looks. Allyson's eyes fill with tears of embarrassment.

Laurie continues walking out the door. Allyson turns her head to see her grandmother walks toward the busy street and stop just before getting hit by cars. Horns blare.

Allyson runs out. She carefully crosses to join her grandmother and they share an embrace.

PRE-LAP: The sound of RADIO static blasts.

INT. BRONCO (MOVING). NIGHT.

A FATHER (40's) drives with his college FOOTBALL RANTING SON (14) in the passenger seat. Father fiddles with the radio.

FATHER
I can't reception on this thing ever since the antenna was bent at the car wash.

SON
Imagine if they had won last week. They got hit with the 18th-ranked offense, but they totally got wrong ball protection. They had season- *
worst marks of negative-eight *
rushing yards, 295 total yards and five turnovers. Randall scored twenty-eight points off those takeaways, including 21 in the decisive second half.

Father turns off the radio in frustration.

FATHER
Dammit! Can't we just listen to the silence?

SON
Dad, look out!

The Father HARD breaks the truck, skidding to a stop. *

REVEAL: a MAN WITH A HAUNTED FACE IN A PATIENT'S gown * standing in the middle of the road looking at them.

FATHER
What the hell happened to you, Hoss?

SON
Oh shit, dad. Look.

The Father turns to his left and sees SEVERAL WANDERING PATIENTS on the side of the road. The TRANSPORT bus is just off the road near a thicket of trees. EMERGENCY LIGHTS BLINKING in the darkness.

FATHER
Stay here Lumpy. I'll check it out. *

The Father grabs a mag LIGHT from the glove-box and a rifle from his gun rack and exits.

FATHER (O.S.) (CONT'D)
Hey! You okay? You fellas all right? Want some help out here?

The Son calls 911. The HAUNTED PATIENT wanders away. Another * one slap the glass of his window and smiles. The Son shakes his head 'no'.

SON
(into phone)
Yes? Hello? Yes. There's been an accident or something... There's a bus. People running around in the road... Lemme check.

The Son looks out the window where he sees a mile marker.

SON (CONT'D)
Yeah. Looks like mile 227. - Yes. That back road just past Old Willard_Bridge. -- My dad went to look. I don't know-- Hold on. I'll go check... *

The Son opens his door. He gets out. All is silent.

SON (CONT'D)
Dad?

The patients are gone. No sign of his father.

He reaches back in the truck and grabs the second rifle. He walks across the tall grass of the empty field toward the bus.

Suddenly an ARM reaches OUT OF THE GRASS and grabs the boy by the ankle. The boy gasps. He looks down to see a near lifeless Kuneman with his arm outstretched.

KUNEMAN
Help.

The boy looks at the bloody victim lying in the grass.

SON
The police are on their way. What happened? Where's my dad?

Kuneman gnarls something and spits blood. *

SON (CONT'D)
I can't understand. *

Kuneman spits more blood. *

SON (CONT'D)
Wait there. I'll get my dad.

KUNEMAN
No. Run...

Kuneman passes out. The boy looks around, aiming his gun.

SON
Dad? Daddy?!

He takes aim and steps toward the open door of the bus and sees the dead driver. He steps onto the bus and looks to the back. Suddenly, Sartain rises from under a seat.

DR. SARTAIN
Don't shoot.

BLAM! Without hesitation, the kid shoots Sartain in the shoulder. Sartain falls.

SON
Aw ffff-!

The kid panics and sprints back to the truck. He climbs in the driver's seat, turns the key in the ignition.

From behind him, The Shape appear inside the truck, grabs him by the throat and attacks.

EXT. STRIP MALL/ITALIAN RESTAURANT. NIGHT

Shanah consoles an upset Allyson as Cameron and Ray walk away from Laurie's truck. She drives away.

SHANAH
You need to know this. I was raised to trust no one. Our house was a bunker and I lived on lockdown my entire childhood. We'd hide in the basement every time the paranoia set in. I still have nightmares about that room. She didn't let me go to school. Instead she trained me to shoot and fight until social services came and took me away. I chose to forget the neurosis she planted in my head.

Ray approaches and hands Allyson the orange envelope that Aaron gave Laurie.

RAY
She told me to give you this.

ALLYSON
What is it?

Allyson turns away and looks inside the envelope and sees the cash, then looks to Cameron who stands near.

SHANAH
It's like she's spent her entire adult life preparing for the past. She lives every day in fear he's coming back.

Ray gives his wife a supportive kiss on the forehead. *

INT. CONVENIENCE STORE. NIGHT.

CLOSE ON A PINBALL MACHINE as the flipper and lights animate the bells and buzzers.

REVEAL OFFICER FRANK HAWKINS (63), a uniformed police officer in full command of his evening's amusement. This is an aggressive game at a corner convenience store.

COREY and STANFORD stand beside coaching his moves.

SHAMEEL, an employee, fills up drinks at the slushy fountain nearby.

SHAMEEL
Yo Hawkins, you want that strawberry slushy or blue raspberry slushy?

OFFICER HAWKINS
I'm in wizard mode, Shameel. Get me a coffee if you don't mind. Thanks. I'll get you back.

Hawkins gets frustrated and slaps the machine.

COREY
Another loss for hot fuzz! *

STANFORD
If the ball comes down loose, don't hit that bounce pass. It's gonna hit off that broken flipper then whack the bottom of the slingshot and go down the middle.

A new ball emerges as Hawkins' radio squawks.

RADIO (O.S.)
Dispatch to unit 601. We have a 1050 on Marla Road. Please respond.

OFFICER HAWKINS
(into radio)
Copy dispatch. I'm on my way.

Shameel hands Hawkins a coffee as he hurries off.

OFFICER HAWKINS (CONT'D)
Thanks man. Hey Corey, take over my game.

COREY
Hot fuzz personified, born to lose.

EXT. RURAL ROAD. NIGHT.

Officer Hawkins pulls up to the site of the transport bus. * Hawkins gets out of his squad car. He has a strong, confident build, but warily approaches. The patients are gone.

OFFICER HAWKINS
Sheriff's Department! If you need assistance, please let yourself be known!

Hawkins looks and sees Kuneman dead on the side of the road. He speaks into his radio.

OFFICER HAWKINS (CONT'D)
Signal 13. I have an officer down. Officer down. I need assistance. Send back-up right away.

He reaches back into his car and pulls out a scatter gun with a Surefire Weapon-light. He approaches the scene. Sees something near the back end of the bus that catches his eye.

There is a figure sitting in the glare of the blinking red light, looking upward.

Hawkins shines his light onto the figure. It doesn't move.

Hawkins sees that it's THE FATHER, dead, sitting with his head tilted too far back, mouth agape. He shines the beam on * the Father's neck and sees the BUMPY bone pushing up on the neck underneath, snapped. *

Hawkins turns to see the Son, dead in a pool of blood . He kneels next to the boy to check for a pulse. None.

He hears a voice FROM INSIDE THE BUS. The back door is open.

Hawkins climbs up and sees: DR. SARTAIN, shell shocked in the aisle bleeding from the gunshot.

OFFICER HAWKINS (CONT'D)
Show your hands!!

DR. SARTAIN
(weak)
I can't.

With his gun light, Hawkins sees that Sartain is chained to a seat. He climbs onto the bus. Sartain heaves for breath.

OFFICER HAWKINS
Sir. Help is coming. Stay with me!

Sartain looks up at the Officer, his eyes wild and open.

DR. SARTAIN
Did he... Did he escape?

OFFICER HAWKINS
Who? Did who escape? *

Sartain softly closes his eyes as we HEAR SIRENS in the distance...

CUT TO BLACK.

SUPERIMPOSE:

OCTOBER 31, HALLOWEEN

INT. MOTEL. BATHROOM. MORNING.

Dana takes a shower. Through the steam of the hot water, she rinses her hair and closes her eyes. We watch the water roll * down the drain.

We see the bathroom door open slowly and a figure enters.

Standing still behind the shower curtain is the body of a man * in THE MASK. He stands a beat and then pull the curtain back. *

AARON
Room for one more?

Dana laughs.

DANA
Take that hideous thing off.

Aaron takes off the mask and puts it on the counter.

AARON
When I wear this, there is a certain tendency or inclination that the legacy of the mask seems to inspire.

DANA
Please don't murder me.

AARON
(with cheese)
I would never. I need your smile.

Aaron step into the shower and gives Dana a kiss.

The TV SET in the other room casts a glow.

EXT. NEIGHBORHOOD. MORNING.

Allyson jogs down the sidewalk through her neighborhood.

EXT. COMMUNITY GARDEN. MORNING.

Allyson runs by the community garden.

A HANDHELD CAMERA implies an OBSERVER from behind some standing plants.

EXT. NEIGHBORHOOD. MORNING.

As Allyson jogs on, she notices A FEW PEOPLE congregating by a LARGE TREE. They're looking at something.

ONLOOKER #1
Who in the hell would do this?

ONLOOKER #2
It's awful.

Allyson joins everyone looking UP at something horrible -- a DEAD DOG hung by his neck from a tree branch. The same heel that barked at her the day before.

Allyson is visibly upset.

A neighbor reaches up to touch it.

Allyson notices a vehicle down the street. It's the familiar BRONCO.

Behind her, the onlookers struggle to get the dog down.

EXT. LAURIE'S HOUSE. MORNING.

Laurie awakens in her truck. Tired after a tough night. She looks at herself in the rearview mirror. *

INT. LAURIE'S HOUSE. MORNING.

Laurie makes coffee. The local news playing on the TV.

NEWS REPORTER
(on TV)
Police have not determined the cause of the accident, but we do know there are multiple fatalities.

Laurie turns to look at the TV.

NEWS REPORTER (CONT'D)
(on TV)
According to sources, authorities have sent personnel from a local state hospital. At this time, we do not know why.

CLOSE ON: POLICE SCANNER turning on, bolt lock spinning top and bottoms of doors. A knife sheath is clicked onto Laurie's belt. The canvas curtains are ZIPPED. *

Laurie walks over to an island in the kitchen. She turns the island counter-clockwise to reveal A DOOR in THE FLOOR.

She opens the door and looks into the darkness of a storm shelter below.

She climbs down a ladder and slips into the shelter.

A LIGHT flicks on. The door shuts behind her

EXT. MT. SINCLAIR CEMETERY. DAY.

Creeping through the tall brown grass, we find Aaron and Dana walking through expansive rows of crooked tombstones. They walk with the CARETAKER, who lead them.

CARETAKER
My cousin works at a graveyard not too far from here. They got War Generals, Philanthropists, a beatnik poet. They got Muddy Waters and Bernie Mac. People come from all over to pay respects. But this gal from Haddonfield. This is our only claim to fame. * *

They come to a grave and stop. Dana kneel down in front of the grave and looks at the name: JUDITH MYERS.

CARETAKER (CONT'D)
Maybe you can explain to me what's so spectacular about Judith Myers.

Dana is in a zone. Transfixed with the history of this place, she speaks into her recorder.

DANA
...As she sat combing her hair. Unaware. Her six year old brother crept in quietly with a kitchen knife.

A look of disgust on the caretaker's face.

CARETAKER
Damn.

Aaron joins in. She hands him the recorder.

AARON
He then proceeded to slice the base of her skull down to her spinal chord, here... *
(demonstrates on self)
...then she turned and raised her hands in self-defense. He continued stabbing into the arteries and nerves of her palms, like so...
(points to palms)
Once she collapsed, three more stabs in her sternum, piercing her heart. *

The caretaker looks put off by the vivid story.

CARETAKER
I don't know about sternums. All I know is we've had to replace this stone two times, people come around and put demon pentagrams and voodoo shit on it. Every Halloween. Crazy coconuts.

Dana pull out a camera and snaps some picture of the grave.

REVEAL: The Shape watches from across the cemetery, unbeknownst to Aaron and Dana. *

EXT. SERVICE STATION. DAY.

Aaron pumps gas at a service station. Dana has her research spread out on the back seat of the car. She ponders headlines from NEWSPAPER CLIPPINGS in her binder.

Aaron looks up and sees A CHURCH VAN at the pump opposite him. In the back seat is AN ELDERLY WOMAN staring at him out her window. *

REVEAL POV: the Old Woman is actually looking BEHIND AARON where she see THE SHAPE step out of the Bronco. A man in white patient attire. *

Aaron doesn't see as The Shape walks into the opened garage where the Mechanic works.

DANA
If we could get those initial police transcripts from the press conference and post-conviction proceedings we might have a great prologue for our story. *

Dana gets out of the car and goes to Aaron. *

AARON
We have access to Brackett's personal journal on Michael as well as city records.

DANA
What are you waiting for?

Dana heads inside. She walks past an open garage where a MECHANIC in a JUMPSUIT works to put a tire on to a wheel.

Aaron sees the Old Woman still staring.

The Old Woman's DAUGHTER AND GRANDSON get in the van.

Aaron watches them drive off.

INT. GARAGE. SERVICE STATION. DAY

Dana walks in.

DANA
Bathroom?

CASHIER
Back out around the side.

She goes to the bathroom at the side of the station.

INT. BATHROOM. SERVICE STATION. DAY.

Dana takes a paper towel from the dispenser and walks toward the stalls. She uses the tissue to push the first door open. She grimaces and heads to the second stall. Not much better. She continues to the third stall and pushes the door open. It's acceptable.

She enters the stall, places the paper towel on the bowl, pulls down her pants and sits down.

As Dana sits on the toilet, she sees graffiti scrawled on the stalls: *"Amazing grace come sit on my face. Don't make me cry, I need your... pie"*

She pulls out a pencil, scratches out "pie" and changes it to "smile".

She chuckles to herself as she hears the sound of the bathroom DOOR OPENING.

FOOTSTEPS walk on the tile floor.

SLAM-- the first stall door opens.

Dana flinches, hears: BREATHING.

The footsteps move closer-- SLAM. The second stall door opens.

EXT. SERVICE STATION. DAY.

At the pumps, Aaron sees a handwritten sign that says, "Please pay inside".

He walks to the check-out and sees that the Mechanic has had his jaw broken and his TEETH KNOCKED OUT. His uniform has been removed.

AARON
Dana?!

Aaron cautiously steps into the garage. He looks past a truck with the hood open and sees the LEGS of the ANOTHER MECHANIC protruding out of an office door.

Aaron grabs a crow bar off the workbench.

INT. BATHROOM. SERVICE STATION. DAY.

Dana stares at a pair of DIRTY BOOTS outside her stall door.

The Shape, wearing a MECHANIC'S JUMPSUIT.

DANA
Excuse me. Someone's in here.

She watches as a hand REACHES OVER THE DOOR AND A DOZEN BLOODY, RIPPED OUT TEETH DROP AND SCATTER ONTO THE FLOOR.

She looks up--

TWO HANDS grab the top of the stall door. The hands begin using force to PULL and PUSH the door.

She can hear the metal distort under pressure.

She pulls her pants back on and slides to the ground, scrambles to crawl underneath into the succeeding stall...

Dana crawls on her stomach as the stall door is ripped open behind her. As she lies underneath she GETS PULLED BACKWARDS.

She struggles to hold onto the stall divider.

TWO HANDS GRIP HER ANKLES.

She kicks as hard as she can. Her kick frees her. She quickly jumps up and shuts the stall door. LOCKS IT.

The Shape BANGS on THE DOOR.

Beyond The Shape's feet, DANA SEES THE BATHROOM DOOR SWING OPEN--

Aaron's WHITE SNEAKERS STEP IN. One of the sneaker laces UNTIED.

DANA (CONT'D)
Aaron?!

AARON
Oh bollocks.

She hears a crowbar whack the Shape THREE SWIFT TIMES.

AARON (CONT'D)
DOWN! DOWN! DOWN!

DANA
NO!!!

Foot entangled, The Shape struggles with Aaron.

She hears Aaron being choked.

A crowbar CLANGS on the tiles.

Just within reach, she grabs the crowbar and pulls it back.

She looks over as Aaron is slammed into the stall door. *

She sees THE SHAPE'S FOOT and drives the crowbar into his boot.

DANA (CONT'D)
Aaron--

AARON
(whispers)
What have we done.

Aaron is yanked away. She sees Aaron's sneakers pull up out of view.

The Shape drags Aaron. A loud crash and SHATTERED mirror * rains on the tile floor.

DANA
Aaron!!!

We hear a violent POUND POUND POUND on the stall door; it's The Shape using Aaron's body as a battering ram.

Dana screams-- BOOM-- the door flies opens, knocking the crow bar out of her hand.

The Shape throws Aaron and we follow him as he lands in a corner by the trash can. His head hits hard on the tile floor. His open eyes face us. Aaron is bloody and twitching in pain.

The Shape is in the stall with Dana. She is yanked up. We only see her head gripped by The Shape. Struggling as he chokes her.

Aaron is useless on the ground. He's alive, his fingers * reaching out as Dana goes lifeless. *

INT. SERVICE STATION. DAY.

The Cashier lays across the counter. On the transistor radio * next to him we hear the local news do a spooky All Hallow's Eve version of the weather report.

Looking outside the shop window, we see The Shape digging deep down in the trunk of Aaron's car at the pump. *

EXT. SERVICE STATION. DAY.

From INSIDE THE RENTAL CAR WE SEE the research binder.

TILT UP TO SEE: The Shape as he picks up HIS MASK and puts it on. It's an eerie sight to behold. *

He BREATHES.

INT. ROOM. HOSPITAL. DAY.

Dr. Sartain lies in bed with his eyes closed, bandages around his shoulder.

Officer Hawkins stands at his bedside.

SHERIFF BARKER (60's) enters with two coffees.

SHERIFF BARKER
Still waiting to ID the patients we found to see who's who. Almost all accounted for. Found two of them trying to check their e-mail at the local library and three others holding hands and chasing butterflies by the flea market off 220. Any word from Rip van Winkle over there?

The Sheriff sip his coffee.

OFFICER HAWKINS
Not yet. The nurses say he's been in and out. Lost a lot of blood. Somehow managed to fall on a bullet. I'm trying to get the story. Because here's my concern: Take a look at this list.

Hawkins hands him the list. Sheriff scans it. *

OFFICER HAWKINS (CONT'D)
Most of the passengers were minor offenders. Mental patients.

CLOSE on LIST. Sheriff's thumb glides over names.

OFFICER HAWKINS (CONT'D)
One stuck out. A-2201.

CLOSE ON LIST. Sheriff's thumb glides back up, land on "A-220. Myers, Michael"

OFFICER HAWKINS (CONT'D)
Michael Myers. The Babysitter Murders, 1978. It's forty years to the day. You think this is a coincidence or part of some greater plan?

The Sheriff looks at Sartain laying there.

SHERIFF BARKER
Look Frank, I don't need to incite panic until we have all the facts. Myers loose with a bunch of nutbags in Haddonfield on Halloween night is a fucking joke if it's not legit. It sounds like a joke. It would ruin our department. And if it is legit. If Myers did escape, we're gonna have a serious circus on our hands.

Hawkins looks at the Sheriff.

SHERIFF BARKER (CONT'D)
I mean, what are we gonna do, cancel Halloween?

The Sheriff laughs.

HAWKINS
There's a reason we're supposed to be afraid of this night.

Hawkins' radio squawks.

DISPATCH
(through radio)
Dispatch to 601. Dispatch to 601.

EXT. HIGH SCHOOL. PARKING LOT. AFTERNOON.

End of the school day. Various COSTUMED CHEERLEADERS drive by. They are piled in a convertible and honk the horn.

Vicky and Ally walk with Dave. Dave carries Vicky's back pack.

VICKY
So, bad news. I can't go to the dance tonight.

ALLYSON
Serious?

VICKY
I got a call to baby-sit. They needed somebody at the last minute. *

ALLYSON
I get it. You didn't let up about me going and then you back out?

VICKY
It's good for you to go. You're going out with Cameron now. You'll hang with his friends. It's his scene. You can't just use homework as an excuse, can you? Can you?!

ALLYSON
Maybe I like doing- I'm not being anti-social. I'm just... reserved.

DAVE
You're sheepish, only like in a very fresh way. *

They get to Vicky's car.

VICKY
Look, I wouldn't bail on you, but I need some cash, so I said I would. You'll have fun. I promise.

DAVE
Vicky's also gonna have some fun. She said if I behave, I can come over after the kid's nighty night and do cool stuff. Like clean dishes, mop up, keep her company.

VICKY
You're like my helpful pet. I appreciate you, Dave. If you help me mop and do dishes I'll take your virginity. Enough of this third base shit, right? We're adults.

She takes her back pack from him.

DAVE
Finally. Hey, wanna get matching tattoos so we can remember this day forever?

Vicky laughs. Allyson turn and sees Oscar and Cameron walking across the parking lot.

ALLYSON
Hey, there's Cameron. I'm gonna catch up with him. You guys go on without me.

VICKY
Okay, if not you're pissed at me. Are you pissed?

ALLYSON
No. I just thought... It'd be more fun if you'd hang with me. That's all. Cameron is sweet, but I'm still getting used to the idea... I don't know. And his friend...?

CUT TO:

EXT. HIGH SCHOOL. PARKING LOT. CONTINUOUS.

Oscar and Cameron walk across the parking lot.

OSCAR
There she is, brother. What do you say? She's a knock out. I would definitely take her over me any day of the week. I'm not offended. *

CAMERON
I like her. I'm serious. And I don't want you to fuck this up by doing something stupid. Please.

Allyson walks up. Oscar sees the CHEERLEADERS drive by again on the other side of the lot.

OSCAR
Hey Allyson. Guess what? Cameron likes you more than me, but I'm over it. I'll see you guys later. I'm gonna catch up with Bianca and see if any of those ladies need a handsome male escort to Halloween. * * *

Cameron and Allyson shrug and Oscar races off on a mission.

CAMERON
He's a mess.
(turns to Allyson)
You okay?

ALLYSON
I'm fine. I couldn't sleep. I was so embarrassed about last night. I'm sorry you had to see that. It's a weird time for me I guess.

CAMERON
Wait till you meet my family. Your grandma has nothing on my Uncle James. Don't worry about that stuff, okay?

ALLYSON
Okay. I won't worry.

INT. REST ROOM. SERVICE STATION. DAY

FLASH-- Hawkins stands in the door to the bathroom. The walls covered in blood. He studies the crime scene with the coroner as a PHOTOGRAPHER snaps pictures-- FLASH.

INT. SERVICE STATION. DAY.

Hawkins observes the dead Cashier as a detective dusts for * prints--

FLASH. FLASH.

EXT. SERVICE STATION. DAY.

Police cars and ambulances are active at the crime scene. Lights flashing as OFFICERS try to piece it together.

Across the way, Laurie appears amongst the ONLOOKERS gathered on the other side of the police tape.

Hawkins sees Laurie across the lot. He turns to a passing OFFICER RICHARDS.

OFFICER HAWKINS
Is that who I think it is?

The cop sees Laurie.

OFFICER RICHARDS
Yeah. She calls the station at least twice a month. She's a paranoid pain in the ass.

OFFICER HAWKINS
Tell her to go home.

As Richards approaches Laurie, Hawkins joins the Sheriff. A DETECTIVE in rubber gloves holds up the white hospital clothes found on the ground. *

DETECTIVE
State issued.

SHERIFF BARKER
Get on the phone to Smith's Grove and confirm the match.

OFFICER HAWKINS
In the meantime, we have to let people know, Sir.

SHERIFF BARKER
Not until we have confirmation. I don't want the media foaming at the mouth and dragging the name of this town through the headlines again.

OFFICER HAWKINS
I strongly disagree, sir. If this is who we think it is, we have one order of business. Hunt this man down.

Hawkins looks to where Laurie was. She's gone.

EXT. DRIVEWAY. NELSON HOUSE. LATE DAY.

Before dark, a few KIDS are trick-or-treating in the streets as Shanah pulls up and stops in front of her home.

Some kid dressed in a costume slaps the hood of her car, startles her, and runs off.

Shanah gets out of the car with a sack of groceries. We watch her as she's greeted by a few costumed kids.

INT. FOYER. NELSON HOUSE. NIGHT.

It's dead quiet as Shanah opens her front door and enters the home. She sees A LIGHT in the staircase on.

SHANAH
Ray?

She leaves the door open behind her as she enters.

SHANAH (CONT'D)
Allyson? Anyone home?

She puts the food down on the kitchen counter and notices that all of her knives are spread out along the counter as if on display.

She hears something upstairs. A noise that could be the house settling or it could be something more.

She begins walking toward the steps slowly.

She hears footsteps above her. Someone's in the house.

Ray appears abruptly in the front door.

RAY
Shanah?

Shanah turns and motions for him to be silent.

Laurie appears at the top of the stairs holding a PISTOL.

LAURIE
Bang. You're dead.

Shanah gasps.

SHANAH
You scared the shit out of me. What are you doing in my house?!

LAURIE
Side window is unlocked. No security system. You have a dozen knives available for any psychotic to come in here and stab you with. Sometimes I can't tell the difference between ignorance and stupidity.

RAY
I know Jujitsu, Laurie. I can apply pressure points and choke holds to use the opponents force of attack against them.

SHANAH/LAURIE
Shut up, Ray.

Laurie walks down the stairs.

LAURIE
Michael has escaped. I'd be a fool to think this is over. If he comes for my family, I'll be ready.

LAURIE (CONT'D)
Where's Allyson? We have to get out of here. Now.

SHANAH
Mom, no one's coming after you and they're not coming after us. Get out of my way.

Shanah walks past her to hang up her jacket in the closet.

RAY
Maybe you should put down that gun?

Laurie steps out onto the front porch.

LAURIE
(thinking)
'Out of my way'. It's like I'm always in your way, aren't I, Shanah? You're always going somewhere and you're trying to leave me behind. Evil is real. You don't know what it's like to feel true terror. To live powerless. I don't ever want you to feel that way. I only want to train and protect you.

SHANAH
The world is not a dark place. It can be full of love and understanding and I don't need your psychotic rants to confuse me or convince me otherwise.

RAY
You need to leave, Laurie.

Laurie looks at both of them from the front porch and pauses.

LAURIE
Do you have a gun?

Shanah step to the door.

SHANAH
Of course not.

She shuts the door in her mom's face.

EXT. NEIGHBORHOOD. NIGHT.

KIDS streak down the street collecting candy in costume.

POP! POP! POP! - ANOTHER GROUP OF OLDER KIDS light off noisy FIRECRACKERS in the street.

A kid dressed as a COWBOY WITH A BOOMBOX ON HIS SHOULDER stumbles and drops a bag of candy under the shadow of a tree. His friends run off as he scoops his candy off the ground.

COWBOY KID
Hey wait up!

From the shadows behind the kid, we see THE SHAPE standing in by the tree, BREATHING. *

The Shape steps forward. The kid runs into him, looks up and runs off.

COWBOY KID (CONT'D)
Sorry mister.

The Shape sees a woman with a flashlight getting a frozen chicken out of the deep freeze in her back shed and then going back inside, leaving the shed open. *

We FOLLOW The Shape through the side yard toward the shed. Inside he sees a hammer on a workbench.

The CAMERA follows The Shape through the back door of the house. The room glows from a television. POV into the kitchen.

The woman runs water from the sink over the frozen chicken as she cuts a sandwich with a large knife. She passes frame to get something. The Shape hears CLATTERING in the kitchen. He enters with the hammer in hand and disappears from view. We * hear a short struggle and some hard hits and then see the woman's body thrown back into frame. Dead. The Shape enters once again to observe his bloody kill and grabs her carving knife off the counter.

CAMERA follows The Shape as he turns and walks through the kitchen. Through the dinning room. Through the living room where an OLD MAN SLEEPS on the couch.

The Shape walks out the front door to the next HOUSE past a few more TRICK OR TREATERS. As he walks, he sees a HUSBAND and WIFE get into a car in their costumes, a HUNKY DOCTOR and a SEXY NURSE.

HUSBAND
Oh hell, I can't find my keys.

WIFE
We're going to be late.

The husband runs inside. The Shape watches the wife alone in the passenger side of the car. Vulnerable. CRICKETS CHIRP.

She looks up toward The Shape.

WIFE (CONT'D)
Hello?

HUSBAND
Let's go, baby.

The Husband reappears and The Shape steps off as they drive away. We follow The Shape as he moves to the next HOUSE...

Inside, a WOMAN (40), hands candy to trick or treaters. -- A PRINCESS, a UNICORN, and AN ALIEN.

TRICK OR TREATER
Trick or treat!

WOMAN
Wow! Look at you, all dressed up.

She gives them the remainder of the candy in her bowl.

WOMAN (CONT'D)
You guys are my last customers for the night. Happy Halloween!

The trick or treaters walk off and the woman closes the door and turns off the porch light.

POV as we see inside a LIVING ROOM WINDOW. A TELEPHONE RINGS. * The woman enters, answers the phone and turn on a LAMP--

The Shape exits his own POV as our images settles on a view through the window.

The woman inside talks on the phone to someone who has heard about the escaped mental patient and lowers the horizontal blinds. As she does, The Shape appears behind her. She turns and screams. He cuts her throat. She drops dead into our frame as blood spills from her neck.

EXT. HIGH SCHOOL. PARKING LOT. NIGHT.

COSTUMED KIDS walk through the parking lot. MUSIC THUMPS from the Halloween Dance Party in the gymnasium.

Allyson and Cameron approach the party in their costumes. In a spin on the obvious, Cameron is Bonnie and Allyson is Clyde.

Cameron turns away from the crowd. He laughs.

ALLYSON
What's wrong?

CAMERON
Nothing. It took me a whole year to get up the nerve to ask you out and now look what I'm willing to do to impress you.

ALLYSON
I know. I respect that. You look good. You look amazing.

She straighten his wig a little bit.

CAMERON
So do you. Total criminal.

A flirtatious look between them. She give him a kiss.

Oscar rushes up dress as A VAMPIRE WITH SUNGLASSES. *

OSCAR
You guys! Daaayum, you look good. Hey, I got a twelve pack stashed and gin in this flask. Who wants to party with Oscar?

He hands Cameron a flask and pulls him away. Cameron hides the flask in his pocket and laughs.

CAMERON
We're gonna have a good time, right?!

Allyson smiles at Cameron as he is consumed by the crowd.

INT. HIGH SCHOOL. GYM. LATER.

The party in progress. Music is rockin'. DJ spins, people dancing, cheerleaders in routine, ect.

Allyson and Cameron are laughing. Oscar takes pictures with an OLD-SCHOOL FLASH CAMERA.

Allyson looks at her phone. It's Vicky. Cameron notices.

INT. HIGH SCHOOL. HALLWAY. NIGHT.

Allyson speaks on her cell outside the gym while the dance continues. Girls adjust their costumes behind her.

ALLYSON
(into phone)
I'm sad you're not here. It's ridiculous. It's actually a lot easier for me to talk to people when I can't tell who they are.

VICKY (O.S.)
See. I told you. How's Cameron? Looking hot in my skirt?

ALLYSON
We're having a good time. I think he's sweet. *

Allyson's phone vibrates. She looks. "Grandmother". She sends it to voice mail.

INT. LIVING ROOM. BABY-SITTER'S HOUSE. NIGHT. (INTERCUT)

Vicky eats popcorn. The kid she is baby-sitting, JULIAN (9), is watching a horror film.

VICKY
You guys should just come over here when it's done. Dave's on his way. He's bringing beer. Julian's parents aren't gonna be home till late.

INT. KITCHEN. BABY-SITTER'S HOUSE. NIGHT. (INTERCUT)

We see Vicky walk through the kitchen on her phone. She opens the fridge and grabs a cider.

ALLYSON (O.S.)
School night though.

VICKY
Listen, I gotta tuck this cute little critter in to bed. Stop being a needy bitch and get over here.

ALLYSON (O.S.)
Sounds good. See ya in a bit.

Julian appears.

JULIAN
I heard you telling your friends to come over here and you're drinking beer. That's against the rules. I'm telling my mom.

He heads back toward the living room. She follows.

VICKY
Well, I've seen your browser history, Julian. Wouldn't want me telling your folks about that, would you?

Panicked, Julian shakes his head ‘no'.

VICKY (CONT'D)
-And up late watching horror movies is not what you're supposed to be doing either.

She pats his head.

VICKY (CONT'D)
Get to bed, you little monster.

Vicky chases Julian up the stairs.

INT. BEDROOM. BABY-SITTER'S HOUSE. NIGHT.

Vicky kisses her hand and touches it to his forehead.

JULIAN
Will you leave the door open? Just a crack?

She leaves the door open a crack to let some light in.

VICKY
Goodnight, critter.

INT. KITCHEN. BABY-SITTER'S HOUSE. NIGHT.

Vicky turns on the sink and starts doing dishes. The water is loud as she hand-washes a few pots and plates.

As she washes dishes we move our focus past Vicky out the window to a clothes line of sheets gently flapping in the breeze.

Something suddenly MOVES BEHIND THE SHEETS-- the sheets whip quickly, disturbed.

Vicky looks up, turning off the faucet. She focuses out the window beyond the sheets into the darkness of the backyard...

Keeping her eye outside, she walks to the door. Suddenly--

A LOUD BANG on the glass of the door window. Vicky shrieks as Dave's smiling face appears.

VICKY
Jesus Dave! You scared the shit out of me.

She unlocks. He's dressed as A FARMHAND with a straw hat. He carries a jack-o-lantern with hearts for eyes.

DAVE
Sorry. I've been knocking on the front door for five minutes. I didn't wanna ring the bell and wake the kid. Check it out. Fresh from my patch.

Vicky shakes off her nervousness and laughs.

VICKY
Julian just went to bed.

DAVE
So we have the house to ourselves?

VICKY
Allyson and Cameron are gonna head over in a few.

DAVE
Should we make popcorn? Wanna watch TV?

VICKY
No.

Dave and Vicky smile at each other. She leans in for a kiss.

DAVE
Hold on a sec. Check this out. I did this for you.

He pulls back his flannel to reveal the fresh ink and dried blood of a new tattoo... ‘10-31-18' on his right shoulder.

DAVE (CONT'D)
Because tonight is the night. And this is tonight's date which is Halloween.

VICKY
Oh fuck yeah.

INT. LAURIE'S CAR. NIGHT. (MOVING)

Driving down the street, Laurie listens to the police scanner. She's alert, anxious, looking around. Noticing the Trick-or-treaters run by.

INT. LIVING ROOM. BABY-SITTER'S HOUSE. NIGHT.

Vicky and Dave make out passionately. Dave has his hand up her shirt. Vicky tense up.

VICKY
(whispering)
Shhh... stop. Dave. What was that?

Dave stops. He looks around.

DAVE
What? What was it?

VICKY
I don't know. I heard something.

DAVE
It's nothing. It's Julian taking a dump or somethin'. C'mon...

They hear a door close and she stops him.

VICKY
I'm serious. Go see.

DAVE
Go see him take a shit?

VICKY
Go!

He composes himself and turns just as Julian appears at the bottom of the stairway. The sight of him makes Dave flinch.

DAVE
Oh fuck me

VICKY
(laughs)
Julian?

Vicky hurries over to him, kneels at his level.

VICKY (CONT'D)
What are you doing up?

JULIAN
I saw someone in the hallway, standing outside my door.

DAVE
Aww, bro! Ghosts and goblins?

JULIAN
Shut up, Dave! I heard him breathin' then I saw him. He's in here. The Boogeyman's in the house!

Vicky ushers Julian out.

VICKY
Come on. Let's go see this creature, then get you back to bed.

She takes Julian out.

Dave shakes his head. He pulls a joint from his pocket and steps outside the kitchen to smoke it. He notices the garage has an open door. The light is on. He heads towards it.

INT. HALLWAY. BABY-SITTER'S HOUSE. NIGHT.

ANGLE DOWN DARK HALLWAY. At the far end we see Vicky and Julian standing there. Julian points.

JULIAN
He was standing in the door right there. I closed my eyes. When I opened them, he was gone.

From behind Vicky and Julian's shoulders, we see that Julian's door is open.

VICKY
That's the last time I show you a scary movie.

We stay with Julian as Vicky glides into the hall sliding on her SOCKS. She sock-skates into his bedroom. *

Julian waits a moment as a wall clock TICKS.

JULIAN
Vicky?

He sees his bedroom light turn on.

VICKY (O.S.)
All clear, little dude.

Vicky pops her head out of his bedroom.

VICKY (CONT'D)
Nothing to be afraid of.

INT. GARAGE. BABY-SITTER'S HOUSE. NIGHT.

Dave takes a hit and looks around the shed. A bad ass old MOTORCYCLE collecting dust.

DAVE
Sick bike.

He walks over and sits down on it.

INT. BEDROOM. BABY-SITTER'S HOUSE. NIGHT.

Vicky sits on the bed with Julian. She shuts off the bedside lamp. The glow of an aquarium gives light.

JULIAN
Will you turn on the closet light?

She look to the closet door then turns to Julian.

VICKY
Then you go to sleep for real.

She tucks him in and heads for the closet.

AT THE CLOSET. She opens the closet door. She reaches in for the light switch and turns it on. *

The light REVEALS: THE SHAPE STANDING IN THE CLOSET. *

Julian sees:

JULIAN
Oh shit!!!

Before she can react, The Shape grabs her neck with one hand and brings the knife down with the other hand.

The knife STABS VICKY'S SHOULDER-- the blade cuts down her arm.

Vicky pushes away from The Shape and falls backwards.

Julian SCREAMS and scrambles toward the door, RUNNING...

The Shape turns...

INT. GARAGE. BABY-SITTER'S HOUSE. NIGHT *

Dave revs the motor-cycle and looks up as he hears distant screams. He turns off the bike and listens. He gets off and accidentally knocks the bike over.

DAVE
Aww. Idiot.

He struggles to pull it back up.

INT. HALLWAY. BABY-SITTER'S HOUSE. NIGHT.

Julian runs down the stairs.

Vicky darts out of his bedroom, but HER SOCKS INSTANTLY SLIP out from underneath her on the wood floor. She lands hard-- knocking the breath out of her.

Julian runs back up the stairs and looks back.

BEHIND VICKY, The Shape appears from the bedroom, the glint of his knife catches the light.

JULIAN
Nope.

He turns and runs again.

The Shape steps towards Vicky. She rolls over and SHRIEKS.

The Shape grabs her feet and pulls her back into the room.

VICKY
RUUUUN!!

INT. KITCHEN. BABY-SITTER'S HOUSE. NIGHT.

Julian dashes through the kitchen right into Dave as he steps back inside. Julian screams in his face. *

DAVE
Dude! Chill. Why are you screechin'?

JULIAN
There's a man up there!

DAVE
There's no man up there.

JULIAN
You go up there, you're gonna get killed, Dave!

Julian runs out the door.

Dave shakes his head and grabs A LARGE KITCHEN KNIFE playfully. He adjusts his straw hat. *

DAVE
Oh yeah? Come get some Dave.

INT. HIGH SCHOOL. GYM. NIGHT.

Oscar chows down on a giant pickle at the catering table. Allyson smiles as she dances with some friends.

She notices Cameron talking to a girl in a black cat costume, KIM. Cameron is still in drag. His back is to Allyson. A moment of jealousy strikes Allyson's face. THEN...

The girl takes his hand, leans in and kisses Cameron's neck. The two turn around and Cameron looks up to see a visibly upset Allyson. He pulls away from Kim.

CAMERON
Allyson. Come here!

Her head shakes "no". He nods "yes". She shakes "no". He takes a discreet pull from his flask, whispers something to Kim, then he walks across to where Allyson stands. *

ALLYSON
What are you doing? What was that?

CAMERON
I just need a kiss from you.

ALLYSON
Looks like you just got one from Kim?

CAMERON
That was nothing.

ALLYSON
Really?

CAMERON
Yeah. Every time I turn around, you're in your phone. Looking at it, texting with people, talking with people. It sucks. And I didn't do anything with Kim. She came up to me. Gave ME a kiss. Don't cry about it. *

ALLYSON
You're drunk. Oscar got you fucked up.

CAMERON
Come 'ere. Come on.

He grabs her arm and pulls her toward him.

ALLYSON
Don't.

Her phone vibrates. She looks: "Mom". Cameron looks pissed.

CAMERON
See! This piece of shit.

He grabs her phone and throws it into a massive bowl of nacho cheese on the catering table.

ALLYSON
What the fuck?!

INT. LAURIE'S CAR. NIGHT. (MOVING)

Laurie listens to the police scanner. A call on the radio gets her attention:

DISPATCH (O.S.)
(over radio)
Base to all units. Intrusion in progress at 707 Meridian Avenue.

OFFICER HAWKINS (O.S.)
(over radio)
Copy.

Laurie takes off down the road, determined.

EXT. BABY-SITTER'S HOUSE. NIGHT.

Hawkins pulls his squad car quietly to a stop and moves to the back of the house with his gun drawn.

EXT. BACKYARD. BABY-SITTER'S HOUSE. MOMENTS LATER.

Hawkins looks up and down... Listening intently.

He looks to the backyard and sees the clothes line, now with only ONE SHEET blowing in the breeze.

The back door is open.

INT. KITCHEN. BABY-SITTER'S HOUSE. MOMENTS LATER.

Hawkins enters, weapon drawn and flashlight shining. All is silent. He calls out:

OFFICER HAWKINS
Haddonfield Sheriff's department. Responding to a domestic disturbance!

He holds his gun with arms outstretched.

OFFICER HAWKINS (CONT'D)
I repeat! This is Officer Hawkins. Please respond!

The kitchen is empty. He hears the sound of the television coming from another room.

INT. HALLWAY. BABY-SITTER'S HOUSE. NIGHT.

ANGLE ON THE STAIRCASE. Hawkins heading up. He creeps around the corner... *

INT. BEDROOM. BABY-SITTER'S HOUSE. NIGHT.

Hawkins stands in the door of Julian's room. The glowing of the aquarium illuminates. He eyes a jack-o-lantern with a candle in it on the toy shelf.

In the middle of the room sits a figure with a white sheet covering it like a ghost.

OFFICER HAWKINS
Hands on your head. Come out NOW!

He enters. Gun aimed at the ghost.

Hawkins steps to the white sheet.

Hawkins aims...

Hawkins carefully pulls the sheer off- REVEALING VICKY in the beam of his flashlight. Stab wounds have gashed her. The horror hits him. *

EXT. BABY-SITTER'S HOUSE. CONTINUOUS.

Laurie arrives. She uneasily scans the neighborhood; surveying the street, the shadows, pumpkins on porches.

A firecracker POPS and she flinches.

She turns and sees the silhouette of a small WITCH standing way down the street, lighting firecrackers-- POP POP.

Two more silhouettes join the Witch, a SKULL HEAD and a PUMPKIN HEAD, and they turn and run with their candy bags.

Laurie shifts her eyes... looks upstairs.

A light turns on in the bedroom window. Hawkins is in the window of the crime scene.

She turns to the window of the next room.

The Shape stands staring at Laurie. The sight of him makes Laurie's heart drop. She GASPS. The look between the two has forty years of tension.

Laurie raises her gun and fires. It's a direct hit at her target, but it is revealed that it represents just the reflection of The Shape in a mirror. *

INT. HALLWAY. BABY-SITTER'S HOUSE. CONTINUOUS.

Hawkins jolts at hearing the gunshot. He sees The Shape walking down the stairs. *

OFFICER HAWKINS
Stop or I'll fire!

The Shape continues and Hawkins open fire-- BAM! BAM!

The Shape disappears.

Hawkins chases downstairs after him.

INT. HALLWAY. BABY-SITTER'S HOUSE. CONTINUOUS.

Hawkins glances around the corner. He sees a trail of blood on the floor.

He steps into the living room. He sees DAVE-- DEAD-- a large knife pins him through the neck with his face smashed into the wall like a ceremonial slaying. The blood from Dave's fresh tattoo oozes from his shoulder. *

Hawkins is horrified and slips on the bloody floor.

EXT. BABY-SITTER'S HOUSE. CONTINUOUS.

Laurie scans the yard.

The Shape appears around the corner of the house, walking toward the back gate.

Laurie raises her gun. She fires-- PAP.

The Shape is hit in the back of the shoulder and falls forward out of frame around the corner of the house.

Laurie runs toward to the corner, gun still aimed. She turns the corner.

He is gone.

Just then, Hawkins appears and whispers to Laurie.

OFFICER HAWKINS
Where is he?!

Laurie is started, turns and punches Hawkins in the face with her fist. He drops. *

LAURIE
Fuck! Jesus! What the fuck?!

Hawkins sits up and rubs his bruised jaw.

LAURIE (CONT'D)
Don't creep up on a girl in the dark unless you want to get punched.

OFFICER HAWKINS
You were told to go home.

LAURIE
I shot him! I almost shot you too.

Hawkins recovers and walks into the street. He sees nothing.

OFFICER HAWKINS
Did you see which way he went?

LAURIE
No. But do me do me favor. If you find him before I do, finish him.

OFFICER HAWKINS
Sure. Sure. You get a license for that fire arm, lady?

LAURIE
I do. And this one too.

Laurie pulls a Glock 34 out of her pocket.

Hawkins raises an eyebrow.

EXT. NEIGHBORHOOD. MOMENTS LATER.

MONTAGE: POLICE CARS, OFFICERS and DOGS search the street for The Shape.

Sheriff Barker pulls up in his unmarked vehicle.

SHERIFF BARKER
Hawkins, look who's up!

Sartain steps out of the passenger side with his left arm in a sling.

DR. SARTAIN
Where is he?

OFFICER HAWKINS
You tell me.

EXT. NEIGHBORHOOD. MOMENTS LATER.

Hawkins and the Sheriff speak with Dr. Sartain. Sartain is in visible pain and discomfort.

DR. SARTAIN
The bus lost control after Michael overtook the first guard, then the driver. He is no longer dormant. I saw him kill with my own eyes. He only knows how to keep moving and to keep killing and he will kill again unless he is captured.

SHERIFF BARKER
What I want to know is why he didn't kill you?

DR. SARTAIN
I tried to hide, but he found me. Locked me to a seat. He looked down at me. I closed my eyes and when I opened them, he walked away.

Barker looks to Hawkins.

SHERIFF BARKER
Hawkins, come talk to me for a second. Doctor, please wait here.

The Sheriff and Hawkins walk away speaking discretely.

SHERIFF BARKER (CONT'D)
He's an asset.

OFFICER HAWKINS
He's not an asset, he's a liability.

SHERIFF BARKER
You're going to take him. He knows Myers better than anyone.

OFFICER HAWKINS
You want me to take this injured civilian to search for a psychopathic serial killer?

SHERIFF BARKER
You were right. I was wrong. We're clearing the streets. Patrol cars on every corner. I'm going statewide with this. Let's find this son of a bitch. You hear me?

LAURIE (O.S.)
Sheriff Barker, Officer Hawkins?

They look back. Laurie is walking over.

OFFICER HAWKINS
We don't need your help right now, Ms. Strode.

Sartain sees Laurie and approaches. He recognizes her.

DR. SARTAIN
Excuse me, officers.

Laurie stops.

SHERIFF BARKER
Laurie Strode, meet Dr. Sartain.

DR. SARTAIN
I'm Michael's doctor. Ranbir Sartain.

LAURIE
You're the new Loomis. I can tell by the classy accent.

DR. SARTAIN
I've read everything about you in his case files. Do you know our friend Mr. Hawkins here was the responding deputy when Michael was apprehended in 1978?

Barker glances curiously at Sartain.

DR. SARTAIN (CONT'D)
He lawfully stood between doctor Loomis' vindictive tirade and the right to a fair trial.

LAURIE
Loomis calling for his execution didn't persuade you?

OFFICER HAWKINS
I used to believe that due process balanced the power of the law of the land. I'm not so sure anymore.

Sartain turns and walks to the passenger seat of Hawkins' car, leaving Laurie standing with Hawkins and Barker. *

LAURIE
I prayed everyday that he would escape.

OFFICER HAWKINS
What the hell did you do that for?

LAURIE
So I could kill him.

The Sheriff shakes his head. Hawkins considers this for a moment.

OFFICER HAWKINS
Well, that was a dumb thing to pray for...

As he gets into his car...

DR. SARTAIN
Will you come with us?

LAURIE
No. I need to protect my family.

SHERIFF BARKER
We have you covered, ma'am.

EXT. HIGH SCHOOL. FOOTBALL FIELD. NIGHT.

Allyson tries to get her phone to work. Dried cheese chunks in the charger port. Cameron jogs up. Wig in hand. He's drunk.

CAMERON
Just put it in a bag of rice. It'll be fine.

ALLYSON
I leave you alone for literally two minutes and you run to talk to the one girl that stresses me out. Then you break my phone?!

CAMERON
Listen. I had too much gin. I told you. Kim was talking to me. She came on to me. I'm trying to be respectful that she still has feelings. I'm sorry. She already has eating issues and I don't want to make it worse. What was I supposed to do?

She looks at her phone.

ALLYSON
It's ruined. It's totally sticky with fucking Velveeta on it.

CAMERON
Good! Now we actually have to blab to each other. Seriously. Let's have some fun. Please. If we don't this is a completely degrading experience. I'm serious.

Cameron looks heartbroken, frustrated. She smiles. He leans in for a kiss.

At that moment, a SPOTLIGHT shines on them.

TWO PATROL CARS pull up in front of the football field.

FOUR COPS pull out flashlights and approach Cameron and Allyson.

OFFICER #1
You guys gotta clear out of here. Party's over! Gotta clear out!

OFFICER #2
Curfew has been put into place. It's not safe! You guys need a ride home?

ALLYSON
What's happening? Why aren't we safe? Why do we need to go?

OFFICER #1
Because I fuckin' said so. It's not safe to be on the streets. We need you to get home. Now.

ALLYSON
We were just leaving-

Cameron interrupts.

CAMERON
No we weren't. Dude. We're in the middle of a fight and we were at the point of a breakthrough when you shined that goddamn flashlight in my face! Why you gotta be dicks-

ALLYSON
Cameron!

The cops look at each other and then engage.

OFFICER #1
You okay ma'am?

OFFICER #2
Who's your smart ass friend? Come here!
(recognizes him)
Cameron Elam? Of course. Elams always running their mouths.

OFFICER #2 (CONT'D)
It's been about 48 hours since we got a complaint about your place.

CAMERON
Oh yeah?

OFFICER #2
That's a pretty dress you got on. *
Your mom dress you up like that?

The officers start laughing. Cameron shifts darker.

CAMERON
Go fuck yourself.

OFFICER #2
What did you say?

CAMERON
You say anything about my family again and I'll-

OFFICER #2
I know exactly what you'll do. Assault a police officer. You'll sit on the roof of your garage and throw rotten eggs at me like you did last time.

CAMERON
I was ten years old and made you look like a bitch in front of your entire department.

The Officer slams Cameron to the ground. Oscar shows up. A dozen KIDS behind him.

OSCAR
Cameron? What's up dude? Are you being misunderstood again. This is a heartbreaking case of mistaken identity Your Honor.

OFFICER #2
(ignoring Oscar)
Take him in. He's drunk off his ass on school grounds. We don't have time for this shit.

Allyson can't believe it.

CAMERON
Are you serious? Are you fucking serious?!! Allyson!

Cameron looks to Allyson only she's pissed and turns away. Cameron looks to Oscar.

OFFICER #2
Who's the little bitch now?

CAMERON
Oscar! Get her home safe, man.

OFFICER #1
Party's over!

CAMERON
Get her home!

Oscar and Allyson take off through the bleachers.

INT. NELSON HOUSE. NIGHT

Shanah opens the door and finds Laurie.

SHANAH
Mom! Do we have to do this-

Shanah notices FOUR POLICE OFFICERS in the street behind her.

LAURIE
I never wanted you to be scared, baby. Never. Just prepared.

Laurie takes her hand.

LAURIE (CONT'D)
Where's Allyson?

Shanah throws her mother a look of concern.

LAURIE (CONT'D)
Where's Allyson?!

INT. NELSON HOUSE. LIVING ROOM. MOMENTS LATER.

Shanah on the phone:

SHANAH
(into phone)
Allyson, you need to call me the second you get this. The police said the dance was evacuated and I haven't heard from you. We're heading to your Grandmother's house. We're worried about you.

Shanah hands the phone to Laurie to speak:

LAURIE
(into phone)
Where are you, baby? There are police officers at your house. Get to them and they'll bring you to us. We're all together now. We love you...

Her dialog bleeds over image of the next scene.

EXT. NEIGHBORHOOD. NIGHT.

Oscar and Allyson walk down the sidewalk. Oscar carries a case of beer.

LAURIE (O.S.)
Wherever you are... It's not safe outside tonight.

OSCAR
This is an amazing night, right?! Don't you just love Cameron?

ALLYSON
No. I think he's a jerk.

OSCAR
He's cool. So bad ass. But I can tell you're pissed about your phone. He plopped it into the chili con queso.
(beaming)
Classic Cameron!

ALLYSON
I'm tired of people letting me down. You give them the benefit of the doubt and think they're going to be different, but then they show you who they truly are. Cameron doesn't want people to judge him, but then he acts like a jerk. Gets drunk, gets arrested.

Oscar stops. She turns.

OSCAR
You deserve better. You're the smartest, most beautiful girl at school. Anyone that doesn't appreciate that is crazy.

She considers this and smiles.

ALLYSON
Thanks Oscar, that's sweet.

OSCAR
Check it out. 5.0. Let's detour this rendezvous.

HAWKINS' SQUAD CAR drives by just as Allyson and Oscar cut between two houses.

INT. HAWKINS' SQUAD CAR (MOVING). NIGHT.

Hawkins is patrolling the streets. Dr. Sartain rides shotgun and holds a spotlight scanning for signs of Myers.

OFFICER HAWKINS
From a clinical perspective, would you say that Laurie Strode has lost her fucking marbles?

DR. SARTAIN
There are many ways for tragedy to change a victim. They can grow accustomed to always being afraid. They can become weak or they can become strong. But there is also the other side.

OFFICER HAWKINS
What side is that?

DR. SARTAIN
The core of the victimizer. This is what has intrigued me through my studies. How does a crime like Michael's change him? What is he feeling? Is he on a random path or is he emotionally driven? Triggered by something. Some unheard marching order imprinted on his very being? Evil incarnate. Michael and I had a special connection, but without his verbal participation there was a side of his mad journey that I could never understand.

OFFICER HAWKINS
Walk a mile in another man's shoes, or something like that, right? Not for me, brother.

DR. SARTAIN
Tell me what become of his childhood home.

OFFICER HAWKINS
That old place was a shrine kinda-thing but for serial killer groupies and death metal bands. Vandals got the best of it. A local organization that I work with tore it down and turned it into a community garden. Turned tragedy into beauty if you can consider it.

EXT. NEIGHBORHOOD. BACKYARD. NIGHT.

Oscar jumps over the BLACK IRON FENCE into a backyard. He awkwardly handles his beer. He sets it down and looks around. In the moonlight, he makes out the fence way at the opposite * end. Allyson climbs up to cross over.

OSCAR
Watch out for the poison ivy. It's all over.

ALLYSON
This is a dumb short cut.

OSCAR
Treacherous. Let me give you a hand.

Oscar reaches up to help her down from the fence. She almost slips. He catches her and lowers her down safely.

ALLYSON
Thanks.

He doesn't let go. He grins at her.

ALLYSON (CONT'D)
What? What are you doing?

OSCAR
You deserve better.

He awkwardly leans in to kiss her on the lips.

ALLYSON
Ew. Oscar. What the fuck?!

She pushes him off. Oscar realizes what just happened.

OSCAR
Wait, I thought you said you weren't with Cameron anymore.

ALLYSON
Doesn't mean I want- Get away from me.

OSCAR
I thought you were sending me signals.

ALLYSON
Definitely no signals. Just go!

She walks off into the darkness of the yard. He follows desperately.

OSCAR
(embarrassed)
I'm sorry. Please don't tell Cameron I did that. I didn't feel anything either. *

She stops and turns to face him.

ALLYSON
You're disgusting. I'm going home. You need to figure your shit out.

She walks off. Leaves him standing there.

A MOTION sensor LIGHT is activated, turning on a BRIGHT YARD LIGHT.

OSCAR
(to himself)
I'm drunk. Like... really drunk, and I got all horny at the party, I was dancing with some girl, this way out of my league girl and my brain got all sexed up, and her tits got me totally chubbed out when she was feeding me guacamole in sexy ways--

Oscar drops his case of beer. One of them sprays.

OSCAR (CONT'D)
SHIT!

Cans roll out. He scrambles to pick them up. He looks up and sees the Shape standing twenty feet away.

OSCAR (CONT'D)
Happy Halloween, Mr. Elrod. Cool mask. Sorry... I'm not trying to trespass on your shit, I was just talking to this pretty girl over there. It's just... I guess, I always kind of liked her. And I know she's bummed out about Cameron so I thought maybe... Stupid, right? *

The Shape stands. No response.

OSCAR (CONT'D)
All right. Peace. Thank you.

THE LIGHT GOES OUT.

AT THE FAR SIDE OF THE YARD, Allyson makes it to the six foot BLACK IRON FENCE and starts to climb. She grabs one of the sharp metal spikes that jut from the top and pulls her hand. * It's slightly precarious but she's careful to avoid the iron spikes as she climbs over. She drops to the other side and walks down an alley. Disappointed.

ON OSCAR as THE LIGHT COMES BACK ON.

Oscar looks around and sees no one.

OSCAR (CONT'D)
Yo! Where'd you go, bro? You're acting super sketchy right now.

He's confused and looks over his shoulder as he walks again to cross the yard. He runs straight into THE SHAPE and gasps.

He drops his beer as A KNIFE RAISES. Oscar put his arm up.

THE LIGHT TURNS OFF. TOTAL BLACKNESS.

ON ALLYSON DOWN THE STREET as she hear A SCREAM. She stops. Looks back.

THE LIGHTS TURN BACK ON.

Oscar runs as fast as he can. He's bleeding from his forearm.

The Shape walks behind him.

Oscar gets to the fence and leaps for the top bar. He gets halfway over and snags his cape. *

Oscar sees The Shape drawing closer with his knife raised. He stabs Oscar in the back and grabs at his feet.

Oscar struggles to hang on as he SCREAMS.

THE LIGHTS TURN OFF.

We faintly see Oscar as he loses the battle. His jaw gets impaled by the sharp iron spike of the fence. *

TOTAL BLACKNESS.

ON ALLYSON as she walkway cautiously toward the scream.

AARON
Oscar?!! Oscar?!

In the darkness, she arrives at the fence.

THE LIGHTS COME BACK ON.

SHE SEES OSCAR. His face has been pierced from the chin through his mouth by one of the iron spikes at the top of the * fence. He chokes and gags, gargling blood.

Allyson starts to hyperventilate and turns her head to see the yard. For a split second she sees The Shape standing ON HER SIDE of the fence, holding a knife.

THE LIGHTS GO OFF. She screams and runs like hell.

Allyson runs faster than she's ever run before... Out of the darkness into the open neighborhood.

EXT. NEIGHBORHOOD. NIGHT.

EXTREME WIDE SHOT OF THE STREET. Allyson looks to a house that has a light on inside. She runs up to the porch and pounds her fists desperately on the door.

ALLYSON
Help me!! Open the door!

Another light switches on in a window.

ALLYSON (CONT'D)
Please open the door! *

EXTREME CLOSE-UP as Allyson bangs on the door. A face APPEARS in a window.

INT. POLICE CRUISER. (MOVING) NIGHT.

Laurie, Shanah and Ray ride in back. Officer Richards drives. Officer Francis sits in the front passenger seat. *

Shanah's phone rings, "Unknown Caller".

SHANAH
Hello? - Allyson? - Thank God you're all right. Where are you?!

Laurie looks at her reflection in the window as Shanah listens to Allyson's story.

EXT. NEIGHBORHOOD. NIGHT.

Breathing. A POV hangs behind a tree. Looks left and right. Starts walking. Looks left.

Hawkins' vehicle appears suddenly and drives past fast.

EXT. NEIGHBOR'S HOUSE. NIGHT

Hawkins pulls up as Allyson stands with a crowd of NEIGHBORS. She runs to him as he steps out of his car.

ALLYSON
Officer! I saw him. My friend was attacked! He came out of nowhere-

Allyson breathes heavily. Hawkins comforts her.

OFFICER HAWKINS
Take a deep breath, Allyson. You're going to be all right. Take a deep breath.

EXT. RURAL ROAD. LAURIE'S HOUSE. NIGHT.

The squad car pulls up to Laurie's gate. A HARSH overhead SPOTLIGHT let's us know where we are. Laurie types in a password and the security GATE OPENS.

OFFICER FRANCIS
We'll drop you off and wait at the gate for your girl to arrive. We have an officer on the scene in contact with her now.

They enter.

INT. LAURIE'S HOUSE. NIGHT.

Several locks and reinforcements detach as Laurie, Shanah and Ray step into Laurie's home.

Shanah looks around the familiar house. It's been a while.

Ray and Shanah explore the various details of the interior. The fireplace has been sealed off with concrete, dead-bolt locks on interior doors, windows with security bars.

RAY
Home is where the heart is, right Laurie?

Laurie stares at him. Ray points to a dead rat in a vicious-looking trap.

LAURIE
I saw your mousetraps, Ray. Peanut butter and marshmallow fluff?

Shanah takes a pensive moment before she twists the kitchen island counter-clockwise and lifts the door to the underground shelter. Ray looks curious.

RAY
What's this?

SHANAH
My childhood.

LAURIE
It's how we protect ourselves.

Shanah disappears down the ladder. The light from within turns on. Laurie and Ray approach and look down.

INSIDE THE SHELTER:

They see a woman prepared. Food. Water. Weapons. A bed. In contrast to the rest of the house, it's a clean and organized illustration of Laurie's fears.

Shanah climbs down the ladder and feels the wave of her troubled youth wash over her.

Laurie and Ray come down behind her. Laurie types in a password, "103178" and reveals a gun cabinet full of weapons.

LAURIE (CONT'D)
Pick your poison. Do you need small caliber defense, semi-automatic ballistics with brownout rounds, a shotgun for tactical operations or a rifle with accuracy and stopping power?

They look at Laurie's confidence. Or is she coming unglued?

LAURIE (CONT'D)
He's waited for this night. He's waited for me. I've been waiting for him.

INT. HAWKINS' SQUAD CAR (MOVING). NIGHT.

Hawkins looks at Allyson in the mirror. He turns to look at her through the METAL barrier and talks into the radio.

OFFICER HAWKINS
601 to dispatch. I'm 1076 with a witness in custody.

DISPATCH (O.S.)
(through radio)
Copy 601. Be advised. Suspect last reported on 11th Avenue, South of Bypass.

ALLYSON
I haven't been to her house in years, but I think I can give you directions from the-

Allyson's eye strain. She POINTS AND SCREAMS:

ALLYSON (CONT'D)
LOOK OUT!!

Hawkins turns and see SOMEONE walk in front of his car.

OFFICER HAWKINS
(calmly)
Brace yourself.

He presses the gas and swerves to hit The Shape. Nails him. * Knocks him to the concrete.

The car screeches to a halt. *

Allyson cowers in the back. Hawkins checks his gun.

OFFICER HAWKINS (CONT'D)
Stay in the car!

EXT. NEIGHBORHOOD. CONTINUOUS.

Sartain and Hawkins get out. Hawkins has his gun drawn as he approaches The Shape.

Allyson watches from inside.

Sartain steps up cautiously from behind Hawkins, passes him and examines The Shape, feeling the pulse on his neck. *

DR. SARTAIN
He's alive.

Hawkins raises his gun.

OFFICER HAWKINS
Not for long. Stand back.

DR. SARTAIN
Officer Hawkins, do not kill my patient.

OFFICER HAWKINS
I'm finishing this. *

Hawkins takes aim on The Shape. Sartain stands in his way.

OFFICER HAWKINS (CONT'D)
Get back, now. I'm going to fire! *

Sartain takes a deep breath and pull his pen from his pocket. He clicks it nervously.

OFFICER HAWKINS (CONT'D)
I'm not going to ask you again, Doctor. Stand back!

Sartain slides the clip of his pen to the side. The ink point retracts, and A SHARP, TWO-INCH BLADE flicks out.

Sartain grips the blade, turns around, quickly grabs Hawkins gun hand and stabs the steel straight into Hawkins' neck!

THE GUN GOES OFF AND DROPS.

Sartain sharply slashes his throat.

Allyson's eyes go wide. She can't believe what she's seeing.

Sartain inhales the feeling of his kill. He pulls the pen out of Hawkins's neck, and we REVEAL: A long bloody BLADE-- CLICK -- the blade retracts.

Hawkins drops.

Sartain turns to Allyson looking at him from the car. He speaks calmly. *

DR. SARTAIN
Don't move, Young lady. Do not scream. Stay where you are.

INT. HAWKINS' SQUAD CAR. CONTINUOUS.

FROM THE BACK OF THE CAR, Allyson watches Sartain through the barrier. She scrambles to get out door. Locked. She sees Sartain smiling at her. Then he BENDS down OUT OF SIGHT.

EXT. NEIGHBORHOOD. CONTINUOUS.

Sartain squats, looking at his patient passed out. The Shape is motionless. Sartain puts a knee on The Shape's chest...

INT. HAWKINS' SQUAD CAR. CONTINUOUS.

Allyson sees him stand back up at the hood of the car. Sartain is wearing THE MASK.

Allyson huddles down, SCREAMING.

Sartain screams in the mask with her, banging on the hood of the car.

Allyson SCREAMS, trapped in the backseat.

Sartain stops moving. He stands still looking at Allyson, silent.

Allyson is crying now. Pleading:

ALLYSON
Please... Don't.

Sartain walks up to her window. He stares at Allyson and makes a "shush" finger on the mask, then walks over to The Shape.

DR. SARTAIN
(whispers)
This is a dream.

Allyson watches out the window. She panics.

ALLYSON
No! please no! Please!

Sartain awkwardly lifts the unconscious Shape into the back seat with Allyson. He struggles with the pain of his wounded arm . His body slumps over leaning on her. She sees THE SHAPE'S greasy hair touch her.

DR. SARTAIN
Make room, my dear. Mindful of my patient.
(to The Shape)

DR. SARTAIN (CONT'D)
Are you with us, Michael? Are you listening?
(to Allyson)
I don't believe he hears everything.

Allyson pushes The Shape off of her.

Sartain takes off THE MASK and throws it in. It lands on the seat between her and The Shape. He closes the door.

ALLYSON
(screaming)
NO! GET ME OUT OF HERE! HELP!

She frantically tries to open her door. Sartain get in the front seat and drives off.

INT. HAWKINS' SQUAD CAR (MOVING). NIGHT.

IN BACK, Allyson cowers against the door opposite The Shape. His face is shrouded in shadow, lit briefly as they pass under street lamps.

Allyson whimpers as The Shape jostles in his seat. He slowly starts SLIDING DOWN TOWARDS HER. She uses her feet to push his body away and back onto his side.

She crawls against the door watching The Shape.

DR. SARTAIN
Michael, I see why you are who you are. The sensation is obvious. The thrill is exhilarating. Loomis was a coward. He was afraid to travel to such depths for you. But I love you and I know you feel the same way. I freed you from those unwilling to understand you. Those of archaic mind.

Allyson is desperate.

ALLYSON
(weeping to herself)
Let me go. Please.

DR. SARTAIN
The look on your face when you saw freedom? And then the carnage and confusion we created? *

She looks at Sartain's eyes in the rearview mirror watching her, cold, calculating, perverse. She looks down at THE MASK sitting on the seat between her and The Shape.

DR. SARTAIN (CONT'D)
I'm glad we're together, Michael.

Allyson wipes her eyes.

ALLYSON
(desperate)
Please... Where are you taking me?!

Sartain chuckles and keeps driving.

Allyson looks back down. POV: the seat is empty-- NO MASK.

PAN UP FROM THE SEAT:

THE SHAPE IS WEARING THE MASK LOOKING AT HER! *

Before she can scream, The Shape grabs Allyson's hair and throws her into the passenger side door.

He scoots back and lifts his leg; KICKS HIS WINDOW WITH HIS BOOT.

The car starts to swerve out of control as he fractures the glass.

The car jerks right and Allyson slams against the door...

The car skids to a stop at a slight angle in the middle of a rural road.

The Shape goes into a fit in the back seat.

Sartain remains calm. He looks at THE POLICE CRUISER that is guarding the gate to Laurie's compound a hundred yards away. *

INT. POLICE CRUISER. NIGHT

Officer Richards and Officer Francis listen to rock music on the radio and eat food.

OFFICER RICHARDS
You know what sounds good with a baloney sandwich? *

Francis see something in the distance.

OFFICER RICHARDS (CONT'D)
...An IPA.

OFFICER FRANCIS
(distracted)
What the hell?

They strain their eyes as they see the flashing lights and blinding headlights of the distant vehicle parked in the middle of the road.

INT. HAWKINS' SQUAD CAR. NIGHT.

The Shape kicks the window in the back seat while Sartain sits calmly in the front.

DR. SARTAIN
What greater spectacle than to reunite two old friends. Michael Myers and Laurie Strode. A historical reunion.

The back seat settles. All is quiet until...

DR. SARTAIN (CONT'D)
Michael. She's been waiting for you. Are you ready?

SUDDENLY, the barrier from behind Sartain is thrust with brute strength inward. Its velocity pins Dr. Sartain against the steering wheel.

Allyson screams as the cage slams Sartain until he is still.

INT. POLICE CRUISER. NIGHT.

The cops look at the car ahead. They can't see the commotion because of the glare of the lights. They turn off their radio. They hear the horn blaring.

OFFICER RICHARDS
(into radio)
601? 606 to 601? Hawkins. Turn your fuckin' radio on. Hawkins?

OFFICER FRANCIS
Let's check it out.

Officer Richards puts the car in gear.

INT. HAWKINS' SQUAD CAR. NIGHT.

The Shape is out. Allyson panics in the back seat as The Shape grabs Sartain by the feet and drags him out of the car.

His head hits the concrete hard. Sartain struggles. He is not unconscious yet.

The Shape takes a knee and gags Sartain against the pavement. He hears the loudspeaker from the police car.

OFFICER HAWKINS
(over P.A.)
Hawkins, please respond.

As The Shape stands to see the approaching police car, Allyson makes an escape and dashes into the woods.

The Shape watches her go and then looks down to an injured Sartain at his feet.

DR. SARTAIN
But you said I could watch.

The Shape lift HIS BOOT OVER SARTAIN'S HEAD. Sartain looks at his own reflection in the metal side of the vehicle. A sick grin on the doctor's face--

DR. SARTAIN (CONT'D)
Do it.

The SHAPE STOMPS DOWN ON DOCTOR SARTAIN'S HEAD. HIS SKULL CAVES IN-- BRAINS SHIT OUT.

EXT. WOODS. NIGHT.

Allyson looks back and sees The Shape-- staring down at his boot on Sartain's crushed skull. *

The Shape TILTS HIS HEAD CURIOUSLY.

Allyson runs as fast as she can.

INT. POLICE CRUISER. NIGHT

The squad car has stopped. Officer Richards and Officer Francis strain their eyes to see clearly. Richards turns on his SPOTLIGHT.

OFFICER HAWKINS
It's him.

OFFICER RICHARDS
(over speaker)
Hands where I can see 'um! DON'T MOVE!!!

The light blinds The Shape who DROPS DOWN TO THE GROUND OUT OF SIGHT OF THE OFFICERS.

EXT. ROAD/POLICE CRUISER. NIGHT

Richards and Francis have their guns draw as they step toward the crime scene.

They throw hand signals then move about either direction of Hawkins' squad car.

They take a beat to find their courage and step to the other side of the squad car. *

THE SHAPE IS GONE. Just the gruesome remains of Doctor Sartain.

They don't see The Shape rising from behind them. Behind the flashing light of their own squad car. WATCHING.

INT. BEDROOM. LAURIE'S HOUSE. NIGHT.

Laurie looks out through the blinds of her bedroom window.

SHANAH
I'm scared. I don't know how to do this.

Laurie grabs Shanah's weapon and looks her in the eye.

LAURIE
You never wanted to listen when I spoke about that night... but this is why. We fight to survive. He is a killer. But he will be killed tonight. I've been preparing for this for a long time. And whether you know it or not, so have you.

Shanah is scared, weeping, but shakes her head ‘yes'. Laurie sees how scared and unprepared her daughter is.

LAURIE (CONT’D)
Shanah... I'm sorry. For everything.

Shanah sees her mom's eyes welling up. She hugs Laurie. Laurie hasn't felt this in years and hugs her as tight as she can.

EXT. WOODS. NIGHT.

Allyson moves quickly through the woods. Bloody, tired, limping. She grabs a tree to catch her breath.

She sees the disturbing SILHOUETTES OF MANNEQUINS that Laurie used as target practice. Frozen expressions with bullet ridden faces all around her.

INT. LAURIE'S HOUSE. NIGHT.

Ray plays with the untangled yo-yo that Laurie had at the community center. He watches the security camera monitors.

He sees a police cruiser slowly rolling up to the front of the house. It hits a couple of garbage cans and then stops.

Curious, he gets up and goes to the front door. The door has two small windows with color glass. He sees the cruiser with lights flashing.

EXT. LAURIE'S HOUSE. NIGHT.

Ray steps out onto the front porch with the yo-yo as the wind chimes blow in the breeze.

RAY
Any word on Allyson?

No response.

RAY (CONT'D)
You guys need some coffee or something?

Ray strains to see Officer Richards in the front seat of the cruiser. Ray waves. No response.

Ray moves toward the car, knocks on the window and then opens the driver's side door. *

What he sees is a mind-blowing moment of horror: Officer Richards has his throat slit and Doctor Sartain's pen blade jammed through his ear. AND- in his lap sits Officer Francis' head...

CARVED LIKE A JACK O' LANTERN WITH TRIANGLE EYES CUT OUT, A TRIANGLE HOLE WHERE HIS NOSE ONCE WAS AND A JAGGED SMILE CUT WITH A BLADE. A FLASH LIGHT POINTS UP THROUGH THE NECK ILLUMINATING THE ENTIRE NIGHTMARE. *

Ray loses his balance and takes a step back. He hears the familiar wind chimes.

Ray turns slowly and sees THE SHAPE step up behind him and instantly wrap the chain of the wind chime around Ray's neck.

He chokes and wheezes and swings his arms wildly trying to save himself. *

After a great struggle, he falls to the ground... Dead. *

INT. LAURIE'S HOUSE. LIVING ROOM. NIGHT.

Laurie walks down the steps holding a PUMP ACTION 12-GAUGE.

LAURIE
Ray?

She steps up to the front door. She looks through the distorted glass of the windows and sees in plain sight... *

THE SHAPE with his back to her, standing perfectly still over Ray's body.

Laurie locks the door, cringes as she registers the scene and turns away.

She sees Shanah walk down the staircase.

SHANAH
Mom?

Laurie shakes her head and holds her finger to her lips. She meets Shanah in the middle of the room.

LAURIE
He's here Shanah. Michael is here. Go to the shelter and hide. You'll be safe there.

SHANAH
What about Ray? What about Allyson?

LAURIE
I'll take care of it. It's time. Now. It all ends tonight.

Shanah nods through tears and runs to the kitchen. She spins the island counter clock-wise. She shares a look with Laurie as her mother takes position. Armed at the front door. Is this good-bye?

Shanah disappears into the shelter and the island slides back, covering the secret door.

Laurie turns back toward the window with her shotgun to keep an eye along The Shape. Before she gets a glance, the glass of one window smashes.

THE SHAPE'S RIGHT ARM reaches through and grabs her by the side and then slides to her throat. Her weapon is useless as he pulls her into the door.

THE OTHER ARM punches through the other window and reaches desperately for her.

She spins around until her back is to the door. Her left hand reaches up and grabs hold of The Shape's spastic hand. *

With her right hand, Laurie PUMPS HER SHOTGUN and points it toward The Shape's LEFT HAND. He grabs hold of the barrel and she pulls the trigger. HIS LEFT HAND EXPLODES. TWO FINGERS disintegrated by the blast. His thumb and two others remain. * He lets go and his arms retreat.

INT. LAURIE'S HOUSE. BASEMENT. NIGHT

Shanah hears footsteps above her. She looks and considers the overwhelming arsenal beside her: A crossbow, a semi-automatic rifle, a shotgun and a small handgun, etc.

She grabs the smallest firearm on the wall and walks to the base of the ladder as footsteps pace above her.

She hears the island move aside and the hinges of the door lift open.

She's nervous, but the gun is ready. She pulls the trigger- CLICK.

LAURIE
It only works if you load it,
Sweetheart.

She's relieved to see her mother who climbs quickly down with her shotgun to join her.

Laurie walks to the wall and exchanges her pump-action shotgun for a rifle.

She flips a circuit breaker to turn the lights off upstairs and then flips a switch to slide the island back into place.

They listen quietly as Laurie loads rounds into the rifle.

The sound of the front door opening. FOOTSTEPS above them. Dust falls from the ceiling.

Laurie tracks the steps with the site of her gun.

LAURIE (CONT'D)
He's right there.

Laurie fire three rounds into the ceiling at the position she suspects The SHAPE to be. All goes silent.

EXT. LAURIE'S HOUSE. NIGHT.

Allyson approaches and sees the house through the trees, face full with both fear and relief.

INT. LAURIE'S HOUSE. LIVING ROOM. NIGHT.

CLOSE on Laurie as she rises from her basement door with her rifle ready.

She looks around the dark living room and sees no sign of The Shape. Her senses are on high alert.

LAURIE
Michael?!

She hears a noise, turns and fires. Blasts a hole in the wall of the living room. The muzzle flash lights the room.

LAURIE (CONT'D)
Michael?! Come out.

Another sound. BLAM! She fires at a shadow.

A tree branch hits the window.

She turns, blasts the kitchen pantry.

Laurie walks to the living room. Blasts the staircase upstairs.

She disappears into a back room. We hear a three more blasts.

She comes back out and looks toward a living room closet. She shoots a hole in it. Listens. Hears weeping in the distance.

She looks out the broken window of the front door and sees Allyson crying. Her granddaughter kneeled over the body of her dead father.

Laurie switch gears from a predator to the protector.

LAURIE (CONT'D)
Allyson, you can't be here.

She run to her upset granddaughter.

LAURIE (CONT'D)
I'm so sorry. It's not over. You need to run. Run and hide. Go to the road and don't look back. Get help. Save yourself.

ALLYSON
I'm not leaving without you.

LAURIE
You must. Go now. I love you.

Allyson gets up and walks backwards. She look to the front door and sees The Shape standing on the porch.

ALLYSON
Grandmother?!

Laurie turns and instinctively aims the gun toward The Shape and fires. The bullet blasts directly over The Shape's shoulder. A porch light shatters. *

-- Miss. She's out of bullets.

Laurie quickly drops the gun and pulls a large hunting knife out of a sheath on her belt. The Shape stands with a kitchen knife in his hand. A CLASSIC SHOWDOWN.

He steps off the porch toward her. Laurie looks back and sees Allyson stumbling backwards.

With the mind-set of a mamma bear, Laurie turns back to The Shape and charges him.

Their blades meet. Limbs entangled. The Shape loses blood from his missing fingers, but his momentum is relentless. He drives his knife into Laurie's chest. She swings and slices his arm. * * *

Allyson screams.

On THE PORCH: We see Shanah slowly opening the front door with the POINT OF A HIGH TECH CROSSBOW.

After a brief struggle, The Shape twists his knife and forces Laurie to the ground. He pulls the blade out.

Shanah's eyes swell with fear. Her jaw shakes as she takes aim. She considers the shot but instead lowers the crossbow in defeat.

Then Laurie catches her eye from the ground. A neutral expression of control that says everything. *

The Shape lifts his knife back for the deathblow, and before it falls, Shanah raises the crossbow and pulls the trigger, RELEASES HER ARROW.

It penetrates The Shape from behind. Underneath his right shoulder. The point and beak jut out by inches. *

The Shape DROPS HIS knife and pulls the pointer and slides it back and forth. He gets to his feet and struggles to remove it.

Allyson walks toward them and grabs the fallen knife.

She keeps The Shape at bay as she grabs her grandmother under her arms and drags her back through the yard.

The Shape stumbles forward into the woods.

Shanah runs to Allyson and Laurie. They help her to her feet as she bleeds. Nearly unconscious. They put pressure on the wound.

EXT. LAURIE'S HOUSE. NIGHT.

In a flurry of motion and panic, Shanah and Allyson run with Laurie. As they struggle down the long, dark wooded driveway, they breathe heavily, exhausted physically and emotionally. Feet drag, bodies strain. The effort is arduous. *

Laurie looks back at The Shape disappearing into the trees. She is in and out of consciousness.

LAURIE
Kill it. Kill it. It must die. *

Her whispers fall on deaf ears.

Shanah and Allyson miss it in the strain of their efforts. They reach the gate which has been broken open. *

Shanah holds Laurie while Allyson steps into the road and looks both ways.

Hawkins' abandoned squad car in one direction and a pair of headlights in the other direction.

Allyson waves her arms as the headlights approach.

A PICK-UP TRUCK pulls over.

Shanah lifts Laurie toward the truck. Allyson helps. *

THE DRIVER drops the gate of the bed of the truck.

The driver helps the severely injured Laurie into the truck.

Her daughter and granddaughter get in, sit beside her and hold her tight.

The truck ROARS INTO DRIVE and speeds down the road.

The woman rest, stunned and numb and reflective of the night * behind them.

EXT. WOODS. NIGHT.

The Shape, wounded. He pulls the arrow from his chest and moves through the forest.

SIRENS WAIL in the distance. His WHITE mask catching the moonlight.

The Shape comes to a clearing. He turns and looks back in the direction of Laurie's house. He watches, BREATHING...

He touches his chest. Feels his wounds; his missing fingers.

We reveal that he is standing among the shattered artificial faces of mannequins.

The Shape walks to a tree and takes a seat. His head tilts back as his hand presses into his blood stained clothing. His * breathing deepens.

Exhausted, or possibly his last.